

MODELERS' RESOURCE[®]



**Aug/Sept
ISSUE #53**

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**A Run Thru
the Jungle!**



**Escape from
New York!**



**A Harry
Situation!**



**Night
Stalker!**



**INCREDIBLY
GREEN & MEAN!**

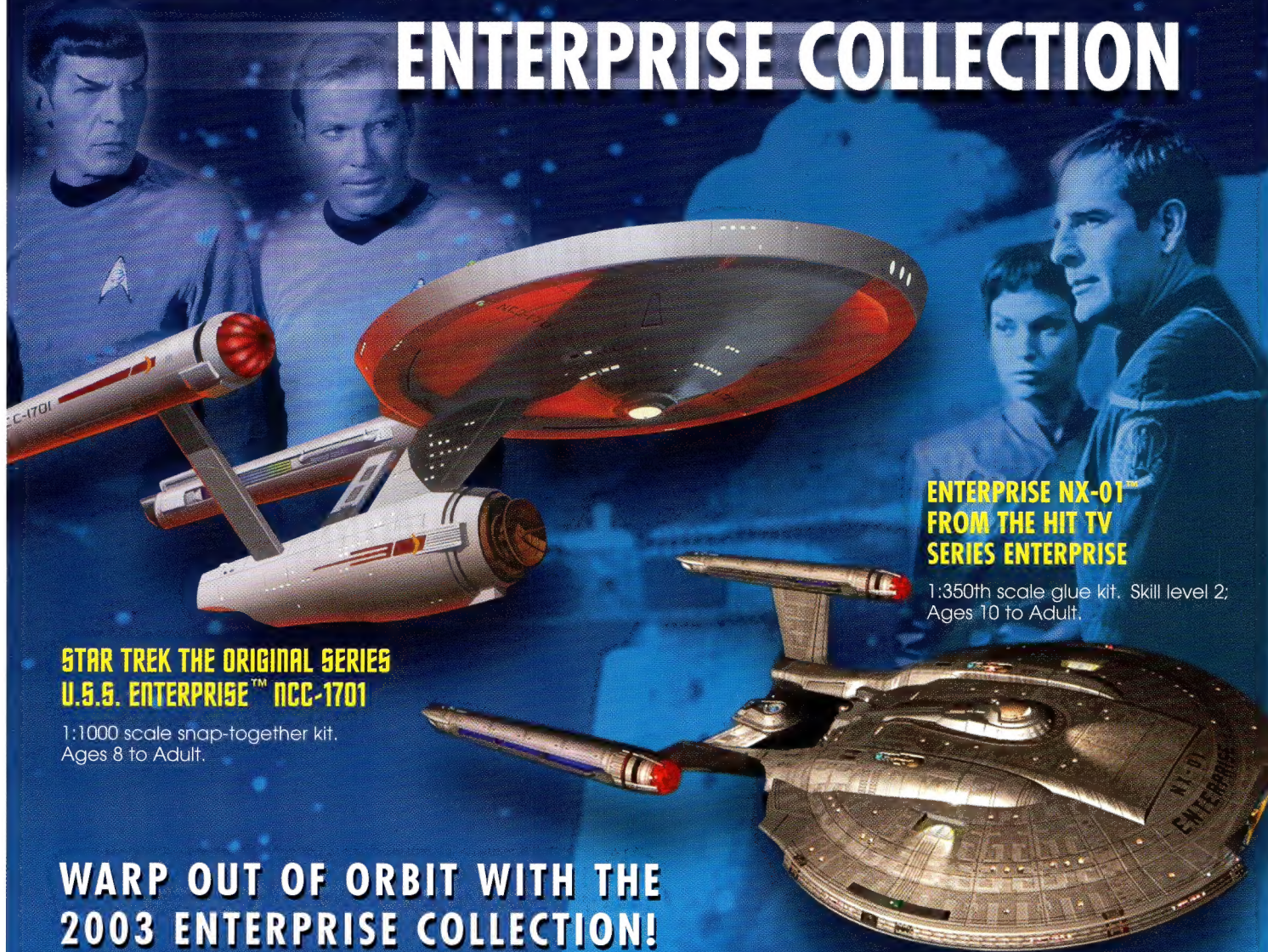


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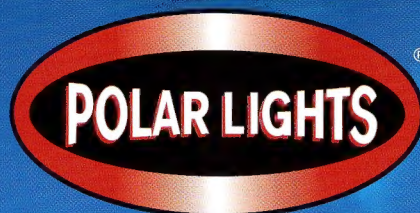
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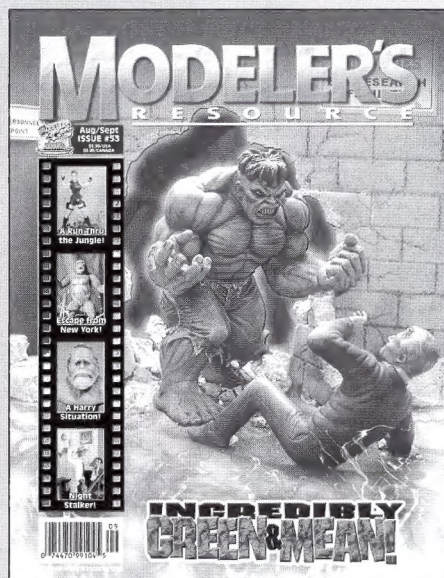
Our Three-Fold Mission Statement

Our Magazine: Striving to provide you, the hobbyist, with a promptly published, bimonthly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.

"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model BuilderSM"



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Green & Mean!

Join Mark McGovern as he takes on this new one from the folks at Koma Designs!

Boxed pictures:

Jungle Run (Hilber Graf)
Escape from NY (Jim Bertges)
Harry (Phil Sera)
Night Stalker (Fred DeRuvo)

Main cover photo: Mark McGovern

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Night Stalker

Fred scares up a vampire!



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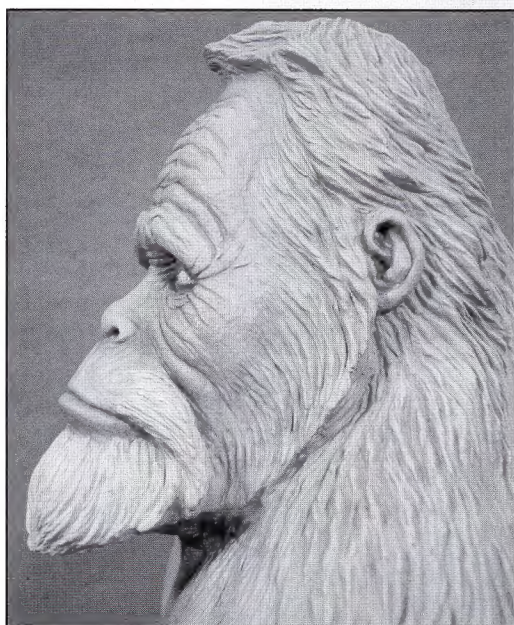
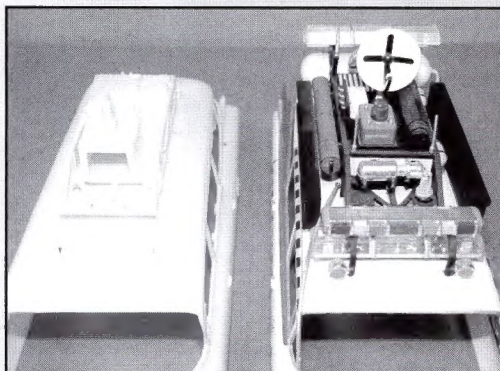
Escape from NY!

Kong is gathering a crowd and Jim's on hand to tell us about it!

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Who Ya Gonna Call?

John Zizolfo does a bit of comparing of Ectomobiles!



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A Hairy Situation

Phil Sera renders this bust without an airbrush!

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Run Through the Jungle

Hilber is here with some tasty morsels of information that will help you create that "jungle" look to your diorama!



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F

Family Matters...a LOT!

riends, Romans, countrymen, lend me your ears... Now that I've gotten your attention, I want to let you know of some adjustments to be made within MR.

As most of you know, I'm first and foremost a family man. Next, I am a college instructor. Then, with whatever time is left after those areas are filled, I devote to the publishing side of my life. However, with the growing responsibility of meeting the needs and many activities of my young teenagers, something has got to give to enable me to spend more time with my family. Before any of us realize, it won't be long before our kids are off on their own and too much can be missed by not responding to life's priorities.

So, rather than close off any area of our lives, we're going to return to MR's original publishing schedule as a quarterly publication. That should free up some more time to satisfy our children's needs and family responsibilities.

However...we're also adding another column to our magazine which should be a boon to the gaming aficionados out there. Our new column will be called **"Gamer's Realm"** which will include contributions from some of the more learned gamers in this field. Their contributions will entail "How To" articles; how to paint gaming miniatures; gaming show coverage (e.g. GenCon); and the highlighting and reviewing of new products related to the world of gaming. With this new column and other additions, we'll be adding some more pages to MR as well! Everything else about Modeler's Resource though will remain the same; only the time between each issue will be affected. By the way, if you've got ideas you'd like to be considered for our new column, let us hear from you. We'll do our best to include them if at all possible and feasible.

Therefore, effective with our next issue (#54 - Oct/Nov 2003), we'll return to a quarterly publishing schedule as follows:

Issue	Deadline	Mailed
Fall	Aug. 15	1st wk of Oct.
Winter	Nov. 15	1st wk of Jan.
Spring	Feb. 15	1st wk of April
Summer	May 15	1st wk of July

Except for the time between each issue, nothing will change for our current subscribers. **You'll still receive as many issues for which you've paid.** If you have a current yearly subscription, you'll still get the six issues and current two-year subscribers will still receive the 12 issues for which they paid.

However, after this current Aug./Sept. issue, subscriptions will only be offered as listed below:

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Well folks, that's all the big news for now. Hope you enjoy this issue, happy reading and we'll see you promptly the first week of October.

Fred



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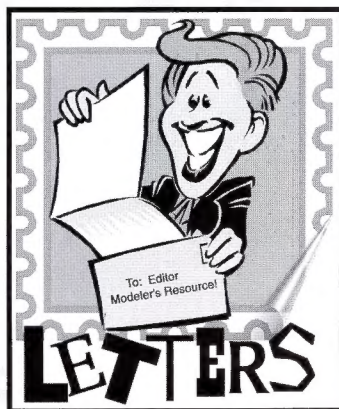
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"Comments & Some Gripes"

Dear Modelers Resource,

I just renewed after almost a year of lapse in my subscription. I am glad to see that the quality of your magazine has not diminished as some others have. I am a subscriber to several modeling magazines and I must say that yours is among my favorites. Yet I am afraid that this letter to you is not simply filled with praise, I have a few comments to make that will fall into the "Gripes" category. Perhaps we can call it constructive criticism?

First, I really believe that your writers make an active attempt to keep it fresh. Your "Sights and Sounds" section is great and Bill Craft is a tremendous member of your team. I think it is great that a magazine has finally figured out that not every page must be filled with ads and articles about glue and plastic. These movies and books are what inspire us to model. Bravo to you on that. But other sections of your magazine seem to pale in comparison.

Your "Goodies and Gadgets" I feel often leaves me scratching my head thinking, "Why is this product being advertised? What does this have to do with modeling?" Granted, I am a strange character, and I often do not see the light at the end of the tunnel, but some of those products you spotlight keep me guessing... "The Personal Laminator," what do I do with that? Huh?

The section in issue 50 (happy anniversary by the way!) by Hilber Graf "It came from Hollywood" was awesome. Great idea, great skill, great technique and wonderful photos and explanations.

The section by...uhh...the executive publisher...uh...Mr. DeRuvo on the "Simply Bases" was downright disturbing. It has to be in the rules somewhere that you can't use goofy action figures in lieu of real models. It pained me to read that article. Ugh!

Well my mother always told me to end on a good note, so I will throw in here that I do very much enjoy your magazine overall and will continue to be a subscriber as long as

my post man does not take up modeling and starts stealing my magazine as it arrives.

I would like to throw in a suggestion, perhaps you could have a reader Gallery section of sorts one day. I would love to see some models and completed projects from some of your devout followers. Would be nice to see. Maybe I can steal some ideas from them? Keep up the good work! I will be a subscriber for life!

Steven Kaye (E-mail)

- Thanks very much for writing, Steven. Your praises as well as constructive criticisms are greatly appreciated. Regarding Bill Craft's "Sights & Sounds" section, we couldn't agree with you more. Bill's DVD collection as well as his personal knowledge is phenomenal and since so much of what we model has roots in movies, that's a natural to include in the magazine. In his absence, we've incorporated some of that information in our newly revamped "Hollywood Pipeline" column (previously "Down the Pipeline").

The "Goodies & Gadgets" section...not sure why that one confuses you. Many companies send us goods and materials that deserve special highlighting; more so than a quick mention in "Coming at You!" Because of this, "Goodies & Gadgets" was created to take care of that need. Sure, there are probably a few items every now and then that might give rise to a question about their inclusion, but overall, the products within that section should speak for themselves. We're still not sure why this section should "often" leave you confused though.

We would agree with you that Hilber Graf's articles are top drawer! He brings such insight, experience and creativity to what he does, it's difficult NOT to benefit from his expertise. Yet it's interesting that you found Hilber's article in issue #50 fascinating (and so did we, by the way), yet we received a call from another subscriber who basically asked, "Why was THAT article included in the magazine? What was the point?" Everyone has a different perspective about modeling. Some things hit us and some don't.

Regarding "Simply Bases," Steven, the entire emphasis of that ongoing column is to highlight the creation of the base. A vinyl or resin figure model of Frodo could have easily been used for that piece, instead of the action figures that were used, however, the point was not to focus in on the figures, but to build a base AROUND the figures. Did you gain anything from the creation of the base? If so, then the article was worth it. If you gained nothing from that article, then it's most likely either because the use of

action figures was too distracting to you or you are already familiar with the techniques utilized in that particular article.

A Reader's Gallery section has been run on occasion in the past and we will run another one in the future, though we're not sure when.

Steven, again, we'd like to thank you for writing and expressing your thoughts. It's good to hear that there are things you like about the magazine as well as things you think could improve. We are our worst critics, constantly fine-tuning things and always asking ourselves what we can do better. It's comments like yours that often help us make some of the greatest gains in that process. Thanks again.

"High Five from Groves, TX!"

Dear MR,

I really enjoy Modeler's Resource very much. Every issue is interesting, fun to read and helpful in giving me much needed guidance in making really great scale models. You show all the "good, fun stuff" that FineScale Armor & Aircraft Modeler doesn't ever seem to give the time of day.

I really like the AURORA stuff, the Polar Lights, the resin and vinyl figures, Sci-Fi/Star Trek, Superheros, batmobiles...all that stuff, which you regularly feature. Your staff artists and guest builders do some fantastic work. Can't wait to see what's comin' up in the next issue!

Clint Armentor (e-mail)

- Thank you for writing, Clint. In all fairness, FSM was never meant to be a magazine that catered to Sci-Fi aficionados. We feel, in some way, that we complement that magazine because we cover what they do not. Having said that, we certainly appreciate your praise for Modeler's Resource. Thanks again for writing.

"How Cool is That?"

Greetings,

First of all, allow me to heap on some praise for the quality and readability of your magazine. I subscribe to several modeling magazines and I have to admit that out of all of them, the projects presented in yours are perhaps the most approachable for basic/intermediate modelers like me. I appreciate that, because it doesn't mean I have to purchase a plethora of aftermarket or arcane kits/parts/tools to do some simple but fun conversions, kitbashes, etc. It's approaches like this that make the hobby stay fresh. Thanks.

WRT the article about the Fine Molds TIE Fighter in Issue 51: Careful examination of the parts on the sprues, reveals a bit of a surprise on them, and an indication of how detailed the Fine Molds crew made that particular model. Part number

19, sprue A is 1/2 of a suspension or "bogie" assembly for a Sherman tank! Specifically, it's part of the tank suspension housing the wheels that rolled on the tank treads. The original studio model of the TIE Fighter used parts from existing model kits, Sherman tank kits inclusive, and that particular part was used unmodified on the rear of the "bubble" that contains the cockpit. Fine Molds, in order to make an almost exact replica, duplicated the part in its entirety. How cool is that!

Again, thanks for a great magazine. Keep up the good work.

From Maryland,
Steve Frost (E-mail)

"Action Figures vs Models"

Modeler's Resource:

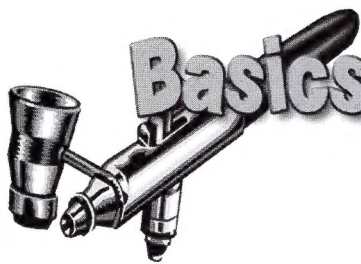
I saw letter by a reader in a few months' past issue and felt compelled to comment. I won't mention any names, but the letter pertained to toys and action type figures verses model kits. I've got to admit there is some cool stuff out there, BUT to me in NO WAY does a toy or action figure replace a model kit. I have nothing against toys or action figures or those that choose to collect them. The point of my argument is that this person said that the "toys or action figures are cheaper than a model kit, have better detailing and already come assembled and painted." Some or part of that might be true, BUT do those who think that way not realize the hobby of model-building is getting a kit, building the kit, in some cases, kit conversions, then painting it as one desires? Toys and action figures have their place, BUT are not in the model kit category. Those who think this are lazy, in my personal opinion, no disrespect to anyone out there.

Maybe I am old-fashioned, but thought I would share my views. In fact, I would like to hear from anyone who likes to discuss this debate further or talk shop about other areas of the hobby. It is not your normal practice I know, but I authorize you to print the address below so those that may wish to contact me can do so. I do not own a computer or have access to one at this time, so you computer junkies can only contact me by mail.

Ronald Baughman
DS-0988, 1 Kelley Drive
Coal Township PA 17866

- Action figures vs models can be a hot topic. If given the choice, most kids today will pick up an action figure as opposed to a model because of cost among other things.

Beyond this, there are things that modelers can use from the action figure market, which can make our modeling more realistic, but each modeler needs to decide that for him or herself.



Basics of Cleaning Your Airbrush!

by Ver Curtis

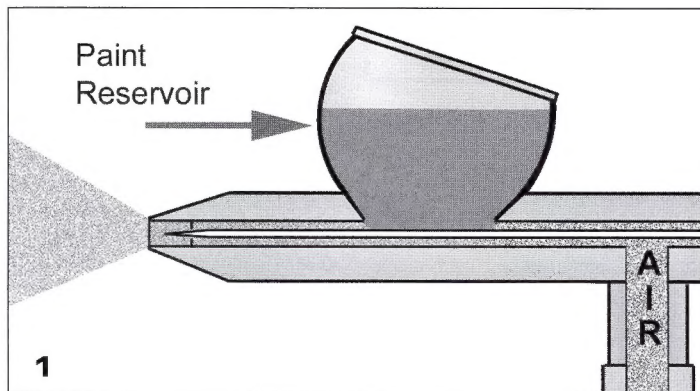
another tips & techniques installment...

So you've just blown a couple of year's worth of your hobby budget on an airbrush and compressor, and now you're wondering how to keep your precious investment in good working order. After all, an airbrush is really a rather delicate piece of precision equipment. Like any precision tool if properly maintained, you can keep your airbrush working like the day you bought it. If it's not properly maintained, it can stop spraying properly, break, or develop problems which can be quite expensive to repair. Trust me on this point. While learning, I pulled a few bone-headed mistakes that nearly cost me my airbrush. It's my hope that this article can help you avoid some of these costly mistakes, while helping you keep your airbrush working and looking like new. Since my first article drew the conclusion that dual-action, internal-mix, gravity-fed airbrushes are probably the best for modeling purposes, this article will concentrate on cleaning this type of brush.

Step 1: Cleaning Between Colors

This is one of those tasks which may initially seem like a waste of time, but it can keep you from running into a lot of small problems. Every time you use your airbrush, the paint will coat the inside of the brush, leading to a buildup which can be difficult to remove and make the brush work improperly. By taking the time to clean a little bit between each color of paint you use, you can make your daily cleaning somewhat easier, especially if you're using opaque acrylics or enamels. The easiest way to do this is to start by dumping out any excess paint from the reservoir, and wipe the remainder with a clean paper towel. Then simply turn up the air pressure on your compressor regulator to roughly 40psi, fill the paint reservoir of the brush with cleaning fluid (see **illustration 1**), and spray it out. It should only take a couple of reservoirs full of cleaner to sufficiently flush the brush before you use a new paint color. Be sure to check the documentation that came with your airbrush for the maximum recommended pressure before you do this. You don't want to blow a gasket or seal by turning the pressure up too far. Additionally, if you're going to leave your brush sitting for a while before you move on to your next paint color, it's probably a good idea to fill the paint reservoir with cleaner.

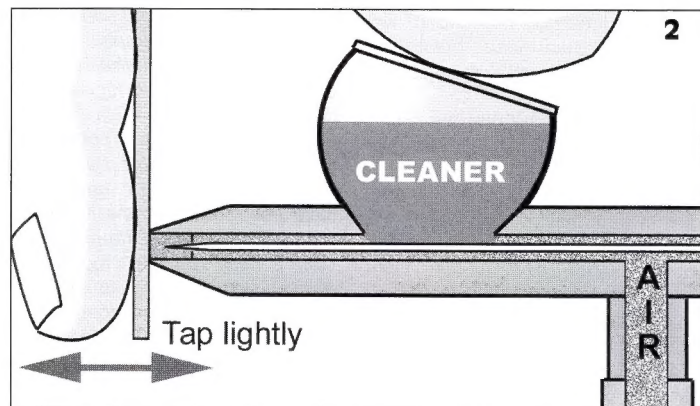
There are a variety of different airbrush cleaners on the

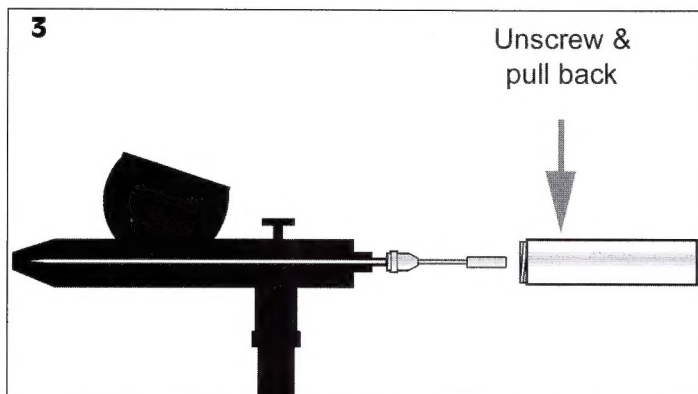


market to choose from. Be aware that some of them are solvent-free, but some of them contain very harsh solvents which can eat through the seals and gaskets of some airbrushes. Check your airbrush's documentation to make sure that its parts are solvent-resistant before you use any of the harsher cleaners. I personally prefer Createx airbrush cleaner, since I work almost exclusively with acrylics in my airbrush. If you mix one part Createx cleaner to two parts purified water, it makes a very economical cleaning solution. I've been impressed with how quickly it breaks down acrylic paints, despite the fact that it doesn't contain any of the harsh solvents.

Step 2: Daily Cleaning

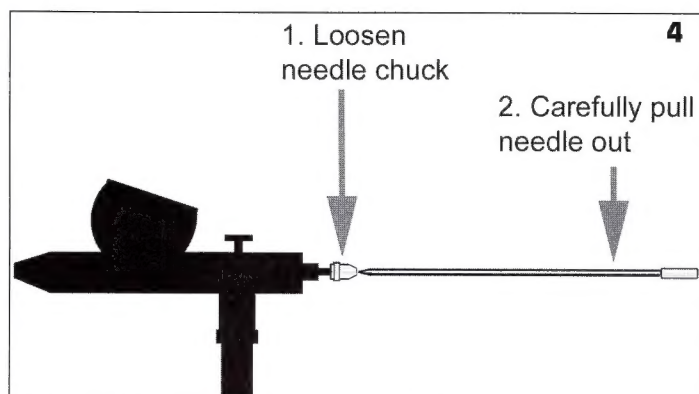
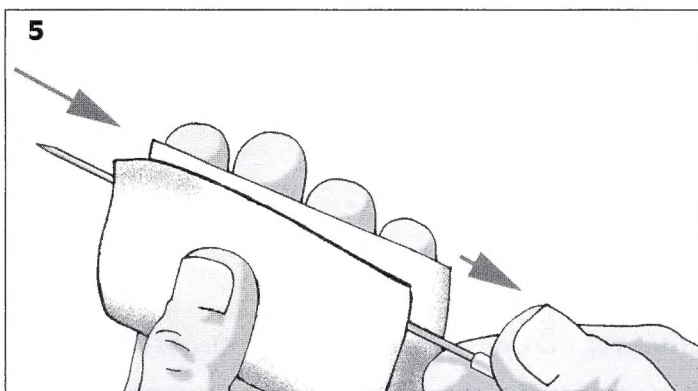
The most important part of maintaining your airbrush is very likely the daily cleanings. At the end of each day's painting, the brush has to be thoroughly cleaned. If you don't do this, your airbrush will probably start to develop problems very quickly. It's likely to start spitting and spraying sporadically. You can avoid a lot of trouble just by spending about ten minutes cleaning the brush.





Start out flushing cleaner through the reservoir, like you do for cleaning between colors. Continue flushing until the spray and the cleaner in the reservoir appear fairly clear. After this, use a paper towel in front of the needle cap, and gently but firmly tap it against the needle cap while spraying (see **illustration 2**). This causes the cleaner to temporarily back-flush inside the brush, and can really help clean the needle, needle cap, and nozzle. Hold the cap tightly on the reservoir while doing this, or it might blow off during this process. Be careful when doing this back-flushing though. If you overdo it or block the hole in the cap, you could blow a seal on the brush. Now spray the rest of the cleaner and you're almost finished.

The final step is to clean and inspect the needle and caps. To do this, first remove the handle at the back of the airbrush by unscrewing it and carefully pulling it backward off the brush (see **illustration 3**). This exposes the needle and the needle chuck. Loosen the needle chuck and very carefully slide the needle out (see **illustration 4**). Then very carefully slide the needle backward on a paper towel soaked with cleaner to remove any paint residue (see **illustration 5**). Be certain to use a good quality paper towel, so you don't leave behind any lint or loose fibers. While you have the needle out, check it for any bends, burrs, or flaws. You may find it useful to use a magnifying glass, or carefully slide the needle between your fingers to feel any irregularities. A bent or damaged needle is essentially useless, so it must be replaced if it has any flaws.

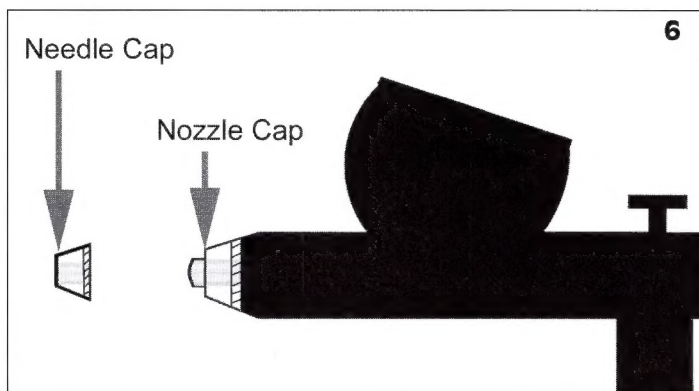


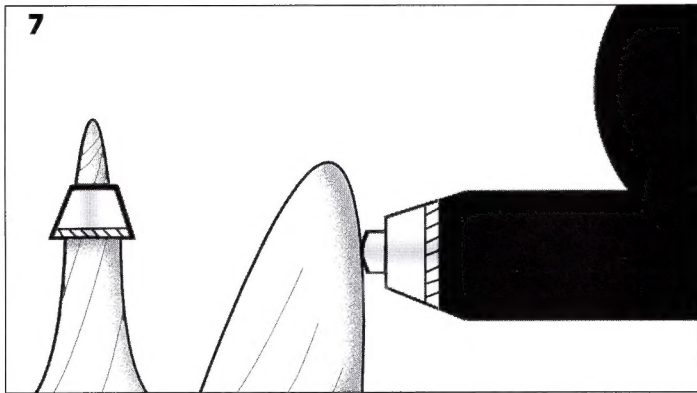
While the needle is out, it's a good time to clean the needle and nozzle caps (see **illustration 6**). Just use the cleaner-soaked paper towel to dab off any paint that's collected on the nozzle cap. (If you wipe it off instead of dabbing it off, you may leave behind fibers from the towel which can clog the nozzle.) Then roll up a very small corner of the paper towel and gently pull it partially through the needle cap (see **illustration 7**).

Reassemble the airbrush and you're finished. Be very careful when reinserting the needle, or you could damage it. You should feel a little pressure when it slides in, but it should go in easily. If it stops or encounters resistance, pull it back out, make sure the trigger assembly is pushed down completely, and try again. Reading through all this for the first time, it probably seems like an extreme amount of trouble each time you use your airbrush. However, it should become second nature after you do it a couple of times, and should eventually only take you about fifteen minutes. Those are very valuable minutes that can save your airbrush.

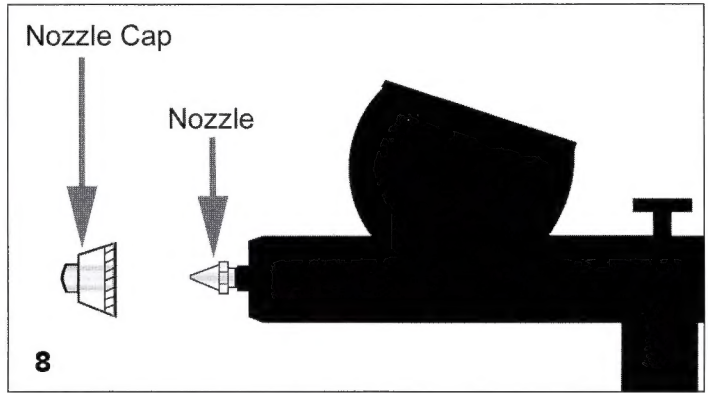
Monthly Cleanings:

If you use your airbrush a lot, you'll want to do the following cleaning at least once a month. If you're a very light airbrush user, you can probably get away with doing this one on a quarterly basis. Perform the regular daily cleaning, but leave the brush disassembled. First, a warning: never clean your brush over an open sink, since small parts can get lost down the drain very easily. Carefully remove the nozzle cap and nozzle (see **illustration 8**). Dip a round toothpick in cleaner, and





carefully use it to clean out the nozzle. Then find a shallow container in which you can soak your brush and its parts in cleaner overnight. You don't have to go through the trouble of taking apart the trigger assembly, since the solution should easily be able to work its way into the whole brush and trigger assemblies can be tricky to put back together. The next day, reassemble the brush, spray the extra fluid out and you're ready to go again. One word of caution here: Don't over-tighten the nozzle when reassembling the brush. Remember my bone-headed mistakes I mentioned earlier? One of them was removing and cleaning the nozzle every time I did a daily cleaning. This constant loosening and tightening weakened the nozzle and the threaded portion broke off inside the airbrush, nearly ruining the brush. The same



thing could easily happen if you over-tighten the nozzle even once.

Conclusion:

Properly caring for your airbrush equipment is an essential skill, which only takes a little practice to perfect. Just allow yourself about fifteen minutes a day for cleaning, change the needle when needed and your equipment could give you a lifetime of faithful service on hundreds of modeling masterpieces.



All artwork for this article created by the author.

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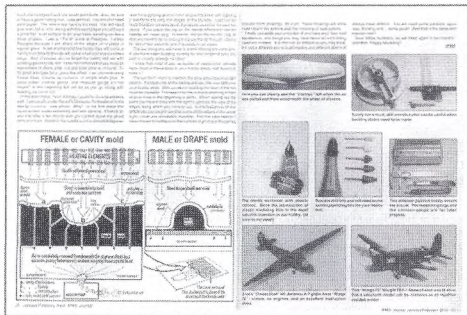


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Painting Wizard's Workshop 1 and 2

~ Video Reviews for the Artist ~

VHS Videos by Scott Jensen

From:

The Painters' Guild
Tel: 888-325-7210
1326 Norvell Street
El Cerrito, CA 94530
sjensen@neteze.com
<http://paintersguild.com/>

Reviewed by Arne Jerde

These two videos are an excellent introduction to miniature figure painting. The author, Scott Jensen, has put together a comprehensive yet simple to understand method of painting miniatures.

The first video is geared to the beginner, even showing how to set up a painting area in your home. Scott claims fifteen years of painting experience with over a thousand miniatures. For starters, in "Setting Up," he shows us the importance of having good brushes and what types to get as the basis for successful painting. Next he covers paints and shows us what colors to start with and how to expand our choices as we get better at painting.

The next section on "Preparing Figs" illustrates what tools to use and how to clean flash from metal and plastic figures. He also treats the different ways of gluing both metal and plastic. Then he tells us the importance of priming our figures and how to do that with brushing or spraying.

"Painting for Speed and Accuracy" really helps with such seemingly simple items as mixing the paint, how to dip the brush into the paint and how to hold the brush to stabilize it for better detail painting. Then he explains which areas of the figure to apply color to and in what order. There is an important section here on harmonizing colors and how important that is to the overall effect of the paint job. The explanation for painting faces is excellent and covers flesh tone, eyes, eyebrows and lips. He stresses the importance of doing the eyes correctly and symmetrically, and shows how to use eyebrows for expression.

Scott briefly covers bases and how to add details to them by using model railroad

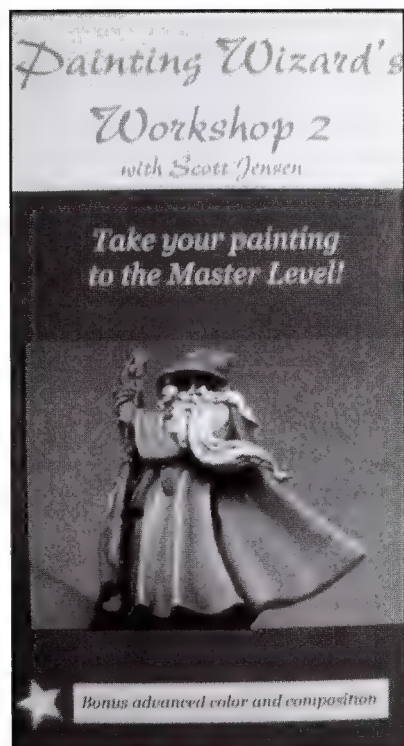


flocking materials such as grass, sand, rocks, etc. How to apply decals is shown as some figures come with them. Sealing your figure with a clear paint is important for saving its paint job from the rigors of gaming.

The last section of this first video covers "Speed Painting Armies." This section is especially important for the person that is painting many figures for gaming use. He shows how to sort figures by pose, who to mount multiple figs for easier painting and how to paint specific items of same colors to save time.

Volume 2 gets into even more advanced techniques to improve your painting abilities. He starts off this video talking about color and its importance, stating that the choice of colors is even more important than technique for the overall appearance of the figure. The three aspects of color he discusses are tone, temperature and complementary colors.

Drybrushing is one of the most important techniques to learn for quick painting. He shows how to do this and then shows how to use paint or ink washes to achieve an enhancement of the details of the figure.



"Dragons and Scaly Beasts" show how to use multiple layers of drybrushing and washes to achieve a wonderful 3D enhancement of the figure. He also shows how to use glazes for large areas. Black lining is used to separate colors and areas from one another.

The final section of this second video he calls "Master Level Detailing" and shows us how to use black washes and highlighting to further the level of visible detail. And he shows how blending is used to provide a subtle transition from dark to light areas, sometimes using maybe a dozen layers of blending to achieve the desired effect.

Being a miniature painter myself, I highly recommend these videos to anyone who wants to start painting miniatures. You get to watch an excellent painter show you how, and as they say, "a picture is worth a thousand words."



THE WARLORD

From Eldritch Design

Article by Bill Basso



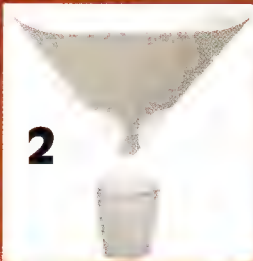
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!! "The Warlord" is the first release from my company, Eldritch Design, Inc., and it was a character that I really enjoyed designing and sculpting. With this piece, I set out to create something that was not only interesting and dynamic from the standpoint of sculpture, but also something that would be fun to paint as well. I always tried to keep in mind the color scheme of the character while it was being sculpted, knowing that a battle-worn, gritty and realistic flavor was what the thing needed.

Peter Jackson's "Lord of the Rings" films have a terrific feeling to them that I greatly admire and they were an inspiration to me while creating this kit. I myself have contributed work to a number of film projects over the years. For "Jurassic Park," "The Lost World" and

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"Reign of Fire," I was involved in creating small scale models (or "maquettes") to aid digital artists and animators in bringing to life the highly realistic creatures for these films. The models were very detailed sculpturally as well as in their finished paint schemes. They were, in essence, resin kits for the motion picture industry and it was this attention to detail that I wanted for my character.

"The Warlord" has many different textures to interpret with paint such as: metal, leather, wood, rope, bone, mummified skin and, of course, monster flesh. One of the things that makes original resin kits interesting is that each modeler can give the character his or her own interpretation in terms of the coloring. In this article I'll demonstrate the steps needed to replicate my original paint scheme. But first, let's prep the parts for paint.

Continued Next Page

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Part I Prepping the Kit

This kit is made up of eight parts expertly cast by Mark Brokaw of Earthbound Studios, so the cleanup on the castings is virtually nonexistent. The first thing to do is to thoroughly wash all the kit parts to remove any residual mold release. Failure to do this may prevent the paint from adhering properly. Scrub gently with rubbing alcohol (an old toothbrush works well). Follow this

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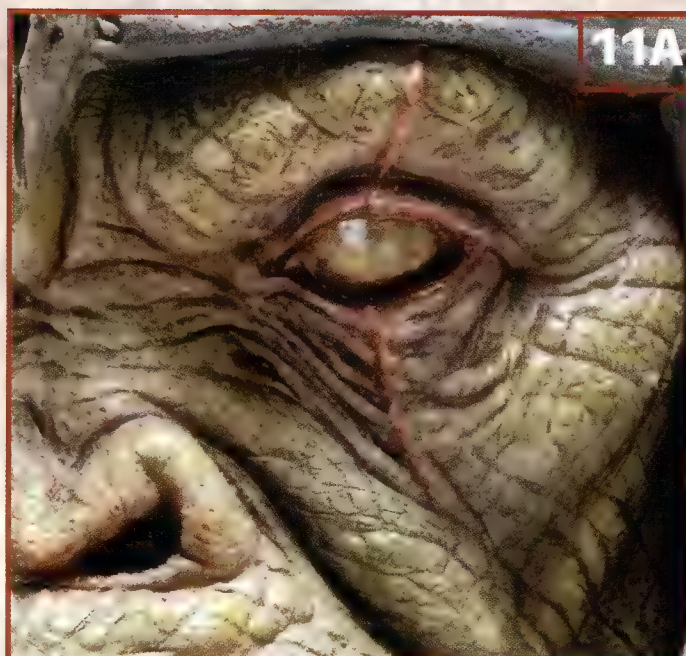
by washing with warm water and liquid dish soap. Rinse and dry. Then prime them with a good lacquer based primer. I recommend priming and painting everything prior to assembly. Now we're ready to add some color (*PHOTO #1*).

Part II Painting the Head and Main Body Section

I mentioned painting all the parts before assembly; this will

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make it easier to focus on the details of each part and allow access to nooks and crannies that would be difficult to reach once the kit was assembled. Let's begin with the head and main body piece first. We'll deal with the other parts later. I begin by blocking in all the main base tones, starting with the creature's skin. Using Liquitex, Daler Rowney and Golden acrylics, I mix white, raw sienna, yellow ochre, oxide of chromium (green) and burnt umber to make a very light olive-green tone. Since these acrylic paints come in tubes and jars, they must be thinned and strained before going through the airbrush. For a thinner I mix up one part denatured alcohol with two parts water. Add the thinner a little bit at a time to the paint and mix carefully till thoroughly blended. The mixture should be about the consistency of milk. Now strain the paint into a fresh cup or container. You can use paint strainer cones from the hardware store (**PHOTO #2**).

The skin tone base color is then airbrushed on the face, ears and neck of the head part as well as the small bit of neck area on the body part. Next, I airbrush the main body color, which is a mixture of burnt umber and a bit of black, making a dark brown. This covers everything on the body section except the shoulder armor. For the shoulder armor and helmet base tone, I make a mixture of white, black, phthlo blue and raw umber to create a dark steely grey. Airbrush the other helmet parts as well (**PHOTO #3**).

Now that we have some basic fields of color down, we can start focusing on the individual details of the body part and begin to render the skin of the face and head. Let's start with the character's head. To bring out all the craggy wrinkles of the creature's face, mix up a purple brown wash made from burnt umber, cadmium red and ultramarine blue. Since this wash is applied with a brush you may thin it with water only. Apply the wash over the skin base and allow it to settle in all the cracks and details (**PHOTO #4**). Do the same to the small bit of neck area on the body part. Let this dry completely, then take some of the skin base tone and carefully drybrush over the skin surface. It's important to build this up carefully without using too much paint. You don't want to fill in any detail. It may take a couple of layers, so take your time (**PHOTO #5**). Repeat this on the



neck section of the body. If it looks like there is too much contrast between the cracks and the skin, this can be softened by airbrushing a bit of the base tone over the surface.

To begin to establish the greenish skin tone of the creature, mix up a brown green wash made from: burnt umber, Liquitex Veridian Hue and a bit of black. For best results, thin this with liquitex matte medium to make the wash more translucent. When applying washes like this, I like to work from a palette and mix a little paint as I go. I put down a blob of matte medium on my palette (wax paper works fine) and some blobs of paint, combining them as I go and adding a little water to make the washes more fluid (**PHOTO #6**). Apply the wash to establish an overall color and then begin to subtly shadow the forms. To continue shadowing the contours and forms of the head and face, I mix some burnt umber and raw umber on my palette and combine this with a little matte medium and water. This color will deepen the brown green tone and make it richer (**PHOTO #7**).



At this point, give the head a couple of light coats of Testors DullCote™ spray to seal the work you've done so far. Take some purple-brown wash and start painting this around the eyes, the insides of the ears, the nostrils and the lips. Follow this with a subtle cadmium red wash to intensify the color. Now put some drybrush base color on your palette and mix in a tiny bit of cadmium yellow, raw sienna and Daler Rowney opaque oxide of chromium green. Combine this mixture with matte medium and water. Carefully stipple this over the skin to highlight forms and soften your washes, giving a more fleshy appearance. Seal with Testors DullCote (**PHOTO #8**).

Let's move on to rendering the eyes and teeth. Begin by blocking in the eyes with a light yellowish-grey. The inside of the mouth gets darkened with a mix of burnt umber and black. Base out the gums by combining white, red oxide and raw sienna. Then paint in the teeth using the eye tone. Seal with DullCote (**PHOTO #9**). To finish off the eyes and teeth, I use yellow oxide, oxide of chromium and a little burnt umber to paint in the basic color of the right eye. The left eye, being blind, gets a wash of burnt umber and black. The teeth get washes of burnt umber (**PHOTO #10**). The right eye color is blended from dark to light, with the outer edge brown-black. Finish it by adding the pupil and edge it with a light green. I also paint in a little Liquitex Iridescent Gold, enhancing the eye color (**PHOTO #11**). To finish the left eye, use some washes of red, black and burnt umber

for a blotchy, bloodshot look (**PHOTO #11A**). Finish off the teeth and gums with more burnt umber, a little yellow ochre and some thin, black washes (**PHOTO #11B**). Set the head aside for now. We'll finish the helmet and its parts later.

Now that the head is basically completed, let's move onto finishing the main body part. To begin detailing this part, start with the deepest areas first and work your way outward. The deepest areas would be the chain mail and the underlying leather areas on the upper back. For the chain mail, I simply drybrush over it using a bit of the armor base grey. On the leather areas, I use a variety of different tones. The deepest layer is a darker brown, while the outer layers are lighter browns with hints of rusty brown. This is done by using a combination of drybrushing and washes. Black and brown washes are used to shadow and stain the leather. The neck collar and torn leather "rags" have greenish tones. By varying the colors of leather, a more subtle, realistic effect is achieved, so experiment (**PHOTOS #12 & #12A**). Continue by giving the belts a wash of black. Next, I mix up a very warm, medium grey and do a sort of general drybrush weathering on the leather, as well as pulling out fine details like the loop stitching on the collar and the leather lacings. Remember to be very subtle and don't overdo it. Drybrush the leather wrapped column with reddish-brown, followed by a black-brown wash. Add a bit of rust to the shoulder armor, chain mail and the metal studs on the back. For rust, I

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simply use some burnt sienna washes, varying the intensity here and there. The main body part of the kit is now ready for metal detailing with metallic paints.

First, spray on some Testors DullCote Lacquer. Don't do this after painting the metal, as it may kill the metallic finish (**PHOTOS #13 & #13A**). For detailing the metal areas on this kit, you really only need two colors. I'll use Testors Model Master Steel enamel and Polly S Metalline Brass which is water soluble. Starting with the chain mail, I carefully drybrush this with some Model Master Steel. This is followed by some more burnt sienna washes for rust. Continue to use the steel color to detail the belt buckles, metal studs on the back, etc. Drybrush steel on the shoulder armor, going slowly and building it up. Follow this with a rust touchup. You can now go ahead and finish painting the helmet. Do the same for the small parts (**PHOTO #14**). For realism I age down the steel paint, primarily on the belts, with a thin wash of black and burnt umber. A little bit of burnt umber wash looks good on the armor as well. The Polly S brass is used in only two areas on the kit: the disc-shaped ornaments on the large belt and the oval and round shapes of the collar. For the belt ornaments, paint them with brass followed by a wash of burnt umber and a thin wash of black. The ornaments on the collar get a light drybrushing of brass, followed by a thin brown wash. That's pretty much it for the main body part (**PHOTOS #15 & #15A**). Let's set it aside and finish off the trophy heads, small skull and kit base.

Part III

Finishing the Kit Base and Trophy Heads

To begin painting the kit base, I airbrush on a dark, warm grey brown made from: white, black, burnt umber, raw umber and a bit of cadmium red. This is a good base color for dry, weathered and cracked wood (**PHOTO #16**). I then drybrush it carefully with a warm grey tone (**PHOTO #17**). Next, I paint on a very thin wash of raw sienna, applied in random streaks across the wood, going with the grain. Thin washes of burnt umber are followed by a wash of black here and there to enhance the cracking and splitting quality of the wood. The metal bands on the kit base are painted much like the armor, with rust added to simulate dripping stains. At this point, the base is sprayed with some DullCote. Finally, a faint drybrushing of steel enamel and some more rust complete the base (**PHOTO #18**).

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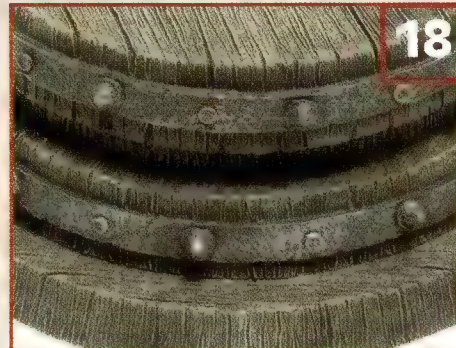


15A



Last, but not least, are the human trophy heads that adorn the chest of "The Warlord" and the small animal skull that attaches to the front of his helmet. I base out the trophy heads and the small skull with a very light, warm grey (**PHOTO #19**). Then I give them a wash made from raw sienna, burnt umber and black (**PHOTO #20**). After this dries, I use the bone base tone to drybrush the trophy heads carefully, bringing out the areas of bone and teeth. With a mixture of black and burnt umber, I airbrush in the hair area. I then drybrush to bring out the hair details. The small skull is handled in a similar way, except that I use slightly darker, greyer tones. By alternating between washes, airbrushing and drybrushing, I create a dry, leathery and mummified look to the heads. Detail the ropes and hanging rags to finish this part off (**PHOTO #21**). The kit is now ready to assemble. I recommend using 5-minute epoxy to glue the parts together, and be sure to sand off any paint on the contact points. Fill any gaps with a good epoxy sculpting compound. Touch up these areas with paint and add some Liquitex Gloss Medium to the eyes and teeth. "The Warlord" is now ready to take his place on the battlefield.

Although this kit is a sculpture of a fantasy character, the details that make it up are all based on reality. That's why I think it's important to build a good library of reference books. Books on all types of animal life, as well as organic and non-organic textures, can be very helpful for sculpting, painting and detailing model kits, especially those with fantastic subject matter. A



higher level of realism can be achieved with good reference. Listed below are some books from my collection that helped me in creating this piece. But first special thanks must go to my good friend, Paul Mejias, who is also part owner of Eldritch Design, Inc., for providing the excellent photography that accompanies this article. To order kits from Eldritch Design, log on to www.eldritchdesign.com or write: **Eldritch Design, Inc., PO Box 18121, Encino CA 91416-8121**

Books:

SURFACES

by Judy A Jeracek

Published by W.W. Norton and Company 1996

ISBN: 0-393-73007-7

A terrific compilation of textures and materials like metals, wood and stone, in various states from new to severely weathered. Expensive but highly recommended.



ARMS AND ARMOR OF THE MEDIEVAL KNIGHT

by David Edge and John Miles Paddock

Published by Crescent Books 1996

ISBN: 0-517-10319-2

THE LIVING DEAD - INSIDE THE PALERMO CRYPT

by Marco Lanza, Text by Laura Facchi

Published by Westzone Publishing LTD 2000

ISBN: 1-903391-00-8

Excellent large color photos of mummies

IN PRAISE OF PRIMATES

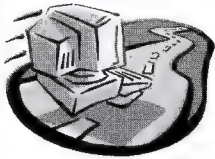
by Steve Bloom

Published by Könemann 1999

ISBN: 3-8290-1556-9

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- **Polar Lights**
<http://www.playingmantis.com/>
- **Skyhook Models**
<http://www.skyhookmodels.com/>
- **Tamiya America, Inc.**
<http://www.tamiya.com/>
- **Testors**
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• **FOR SALE OR TRADE:** I have one (1) mint condition, Silver Foil-stamped Collector's card, STAR WARS "Attack of the Clones" for sale or trade. I am also wishing to expand my reference and knowledge and I seek pen pals. I am a military, Sci-Fi modeler. I do not have a computer nor do I have access to one at this time, so via mail is my only form of corresponding at this time. Those interested in contacting me on one or both of the above issues can reach me at the following address: Ronald Baughman, DS-0988, 1 Kelley Drive, Coal Township, PA 17866.

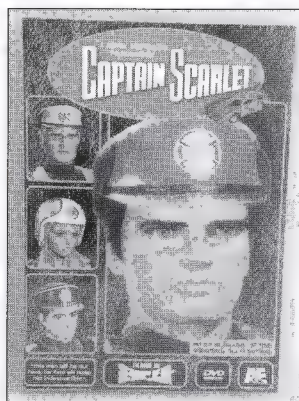
• **WANTED:** These original Aurora manufactured model kits: Phantom of the Opera (#428), Dr. Jekyll as Mr. Hyde (#460), Forgotten Prisoner of Castle-Mare (#422), Captain America (#476). Will pay reasonable price for kits that are mint-sealed in box. Contact: Darryl F. Gozdan, 96 Eggert Rd, Buffalo, NY 14215 (716)894-3156

Your mailing address, e-mail address or both can go right here. This section is NOT for publicizing your personal or business homepage, but we'll be glad to post addresses so that other modelers can touch base with you. Got something to sell or trade? Are you looking for a particular kit or part? If you want to list an item that you are attempting to sell for \$75 or under, it can go here. This section is filled on a first-come, first-served basis. Your free ad will remain here until it is rotated out by new classifieds. You can then submit your item again and it's FREE!



Contributors this Issue:
Fred DeRuvo

and Kit-Related Media geared for...



Gerry Anderson's Captain Scarlett

(Color/4 discs, approx. 13 hrs., 52 mins.)

"Earth is under attack by the Mysterons and one man holds the key to survival - Captain Scarlett!"

Who doesn't remember Gerry Anderson's Captain Scarlett? This show was done using much the same process as Anderson's

other shows using Supermarionation. In some ways, I like this series much better than the Thunderbirds. There is more spy-related gadgetry and intrigue in each episode of Captain Scarlett.

This video set contains all 32 episodes of the Sci-Fi TV series and includes many extras. Among them are the following:

- The entire series has been remastered in Dolby 5.1 Surround Sound
- Commentary by Gerry Anderson on Two Complete Episodes
- Gerry Anderson Biography and Filmography
- Character Biographies
- Vehicle Guides
- Extensive Galleries of Photos and Production Stills
- Introduction to Captain Scarlett
- Spectrum ID Cards
- DVD-ROM Interactive Vehicle Diagrams
- Interactive Menus
- Scene Selection

The episodes contained herein are uncut and digitally remastered. For the Gerry Anderson fan, this set is definitely worth having! captainscarlett.com or AandE.com

Courageous Cat & Minute Mouse

(Color/4 discs, approx. 12 hrs., total plus extras)

"The original Furry Foes of Felony! From Bob Kane, the creator of Batman™, comes the feline fury Courageous Cat and his stalwart sidekick, Minute Mouse. Together, they're the intrepid protectors of Empire City."

minutes.

Courageous Cat, besides having his car that's interestingly enough like a Batmobile, has only one weapon - the Catgun and he can do all kinds of things with this one weapon that continually and consistently allows for his ability to thwart the villains of Empire City.

If Courageous Cat and Minute Mouse are part of your history, you may want to reacquaint yourself with them by picking up this complete set of all their cartoon adventures. AandE.com

I remember watching this TV cartoon prior to leaving for school every morning in the early sixties! The theme song, followed by Courageous Cat's and Minute Mouse's exit from their cave lair, immediately captured my interest! When I saw this DVD set, I didn't think twice before buying it.

This four-disc collection contains all 130 episodes of the cartoon. Now, what's interesting and something I had forgotten, is that these are not really full-length cartoons. They're more like featurettes with each lasting about 7 to 8



Gerry Anderson's Stingray

(Color/5 discs, approx. 16 hrs., 54 mins. plus extras)

"Stand by for action! We are about to launch...Stingray!"

Ah, another Gerry Anderson marvel also filmed in Supermarionation! Here's another set that includes all of the original 39 episodes on 5 DVDs. Set in the year 2065, man has conquered the galaxy - whoo hoo! Peace abounds at least on top of the earth. Underneath, in the oceans, things are not so good.

From their secret headquarters at Marineville, WASP (World Aquanaut Security Patrol) members battle the Aquaphibians. This is a race of grotesque undersea warriors who are commanded by the evil Titan. Titan is determined to eliminate those he calls the "surface dwellers."

(You know, there's always got to be **SOMEBODY** who just isn't happy with the system or another race of people, ya know?)



Troy Tempest is the guy who takes the lead in fighting Titan and he uses the Stingray, a high-tech, atomic-powered submarine as his weapon of choice.

This DVD set includes a brand new, 20-minute "Making of" featurette: The Thing About Stingray... **AandE.com**



came across this at my local electronics store and was overjoyed!

I remember watching the Rifleman as a kid. It was one of those shows my dad watched fairly religiously, so if you wanted to watch TV at the same time, you watched the show he was watching. Funny how that works, huh? Of course, this was in the days when you had only one TV in your house and it was usually a black and white set. Now, the average American home has three TVs and they are

TV Classics - Westerns

(B & W/2 discs, approx. 400 mins.)

I remember recently trying to get together some research for an upcoming modeling project that I was putting together based on a western scene. I

color, so people can have their choice.

These old westerns provide plenty of history and detail on how buildings and terrain looked in those days of early America, much of it filmed around the outskirts of the Los Angeles basin. While it's sad that most of that terrain is gone or changed, at least we have a record of how it looked then.

This set contains two DVDs, with a total of 16 episodes. TV shows from yesteryear include: Bat Masterson, The Rifleman, Death Valley Days, Wagon Train, Stories of the Century, The Deputy, Shotgun Slade, Wyatt Earp and Sugarfoot.

Included are Interactive menus, Scene index and the shows have been digitally remastered.

TV Guide Collector's Classics

(Series 1 Reissues)

We've briefly highlighted these before, but felt it was important to bring you up to date. You'll recall your years as a youngster growing up in America (or maybe some other country), when TV was in its infancy. Those were the days, huh? I've often tried to remember what shows were on, when they were on, who guest-starred on them and all the rest. Well, now we have that chance and we don't have to pay an arm and leg for that knowledge either.

These are exact replicas of the original issues of TV Guide from that particular time period. Shown are the issues from the week of September 25 to October 1, 1953 (Superman cover) and October 29 to November 4, 1966 (Green Hornet & Kato cover).

Each issue has all the original ads, listings and stories that were included. There are over 22 reissues currently available or soon will be.

Each comes in a collector's box and certificate of authenticity for approximately \$15 - 20 each.



Find out more by logging onto one of the following sites: **www.archivesociety.com** or **www.shoptvguide.com** You can also pick up 50 All-Time Favorite TV Themes CD to use as background music while you're building your favorite kit!



Goodies & Gadgets

Focusing On: Product Review

LOEW-CORNELL SQUARE STICK SOFT PASTELS



Okay, modeling boys and girls, here are some artist pastel chalks that we'd like to bring to your attention.

This set of 48 colors makes highlighting your kits a breeze. Whether you're weathering or adding shadows and/or highlights, there is a color here that you can undoubtedly use. These chalks are ACMI approved - non-toxic. However, we still would recommend wearing a dust mask while using them.

Aside from one set of weathering chalks that we've highlighted previously, I had never used pastel chalks to add tones or highlights to any of my kits. I tried these on the Night Stalker kit (that appears in this issue) around the eyes of the characters and I was extremely impressed with how easy they were to use and how well they

worked. I have not yet tried using a protective clear spray over them to know how well they hold up, but others who have used these tell me that they hold up well. The one thing I realized I did not do correctly while using these was with my choice of brushes. I chose a soft round brush when I should have gone for something stiffer. I wasn't even thinking about it; simply picked up the brush that was closest and dry.

Of course, if you don't feel like purchasing a full 48-chalk set, there are a number of other sets to choose from, including:

- 1) 12 color, Earthtone
- 2) 12 pc. - Graytone
- 3) 12 pc. - Charcoal
- 4) 24 color, Landscape
- 5) 24 color, Portrait
- 6) 12 color
- 7) 24 color

This particular set of 48 colors shown retails for \$22.99, which really isn't that bad at all. We've also seen them on sale via the 'Net as well. We certainly recommend these pastels, but you may have a difficult time locating them locally. Try Michael's or Hobby Lobby or some other type of arts and crafts store near you. If you wind up not having much luck there, then you'll need to log onto the Internet and head on over to: www.loew-cornell.com

SANDMAN ABRASIVES

Sanding is a chore that most do not enjoy, so anything that makes it easier is welcomed by modelers. This set of sanding foam pads should be a mandatory part of your arsenal of modeling weaponry for a number of reasons:

- 1) They are very easy to use because they conform to your hand and are soft, cutting down on hand fatigue.
- 2) Each pack includes a variety of sanding pads and varying grits.



Here's a blurb from their website explaining more of the process in using this type of abrasive: "Foam: grit is coated directly onto the soft surface of the foam - this allows the grit to move back and forth when pushed against the sanding surface. The foam will also allow the grit to sink back into the surface; this gives a softer, more gentle and even cut."

<http://www.sandmanabrasives.com/>

WASCO INSTANT BASE MIX

Here's a product that could make creating a base much easier for you. Here's the information on it from Wasco's site: "Just add water for instant ground cover for your habitat bases. Pre-colored and pre-textured for a convincing appearance of natural earth. Spread it over wood, foam or hardware cloth. It hardens in about an hour for a realistic appearance. Naturally colored reddish-brown. It's foolproof! Just spread it over your base, let it harden, and it looks great! To make rocks, just roll it into rough balls. Dries lightweight and super-strong. One bag will make several bases."



We all know that taxidermists have been creating very realistic work for years, so if it's good enough for them, why can't it work for modelers as well?

A 5-pound bag costs \$8.95 and a 10-pound bag is only \$12.95. For more information on this or anything else that WASCO (Wildlife Artist Supply Company), produces and/or sells, check out their full line at: <http://www.taxidermy.com/> or if you do not have access to the Internet, feel free to call them and request one of their free catalogs by dialing 1-800-334-8012 toll-free.



We'll keep you posted on these and other products as we or our writers utilize them in upcoming articles. Stay tuned!

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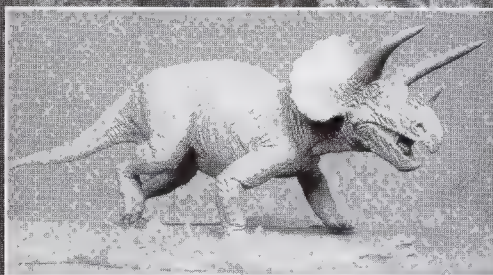
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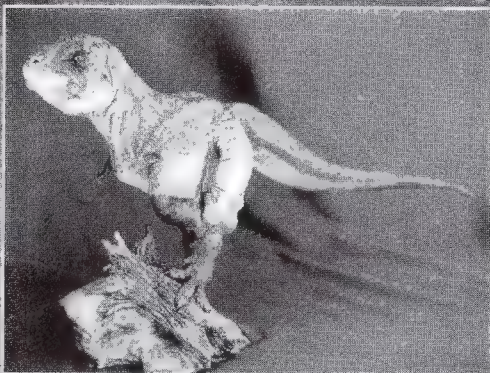


DOWN THE PREHISTORIC TRAIL

with Mike Fredericks



Tony McVey's Triceratops



Travis Tischler's T Rex
Imperator

I'd like to thank all of you for your votes for me as American Idol, but first, let us begin our dinosaur model kit reviews today with a new resin kit from Menagerie Productions of San Francisco. Many of you will be familiar with Menagerie Productions' owner, the very talented Tony McVey, sculptor and character designer with nearly 30 years experience in model making for museum display, films and T.V. commercials. He spent several years working as a model maker for the British Museum of Natural History before moving into the film industry and employment with companies like Jim Henson Productions, Industrial Light and Magic, Warner Bros., Columbia Pictures Television, Disney, Electronic Arts, Atari and JAK Films, among others. His film work includes character design and sculpting on Sinbad and the Eye of the Tiger, Superman, The Dark Crystal, Return of the Jedi, Gremlins, Enemy Mine, Howard the Duck, Star Trek 3 and Star Wars: The Phantom Menace. Additionally, T.V. commercial projects involving prop building, puppet fabrication and operation, model and miniature construction and effects design and direction covered several years.

A new dinosaur release from Tony is always big news! His 1/30 scale Triceratops is the latest addition to the dinosaur line. It measures 10" long and consists of eight pieces, including a sculpted base contoured to fit against his 1/30 running T. rex base from 1996. As Tony says at his Internet site: "This option allows for the combination of both models in one unique and dramatic portrayal of a snapshot from Late Cretaceous North America." I don't believe Tony's T. rex is still available today, but I got my copy out and placed its base together with the base of the new Triceratops and lo and behold, they do go together! The rex seems to be tracking its prey by the footprints on its base. I thought it was clever that Tony had done that long ago in anticipation of sculpting his Triceratops, but when I complimented Tony, he said, "Actually, those are hadrosaur tracks on the T. rex base. Originally I planned to do an adult and juvenile hadrosaur running from the rex but, as sometimes happens, became busy with other projects. I may still do the duckbills, but the Triceratops is an animal I've always liked the look of, so I decided to do him first."

Okay, so I don't know my Hadrosaur tracks from my Triceratops tracks. If you compare both kits' bases, I think you would agree that the tracks look very similar. Anyway, as you would expect from this hugely talented artist, Triceratops is phenomenally well done. Skin detail is minute, crisp and clean (and no caffeine) and the overall look is of a very animated, realistic animal. I think, due to Tony's years in "show business" and his love of Ray's work, his "Trike" has similar characteristics to dinosaurs from the movies of Ray Harryhausen, but that's just my opinion. The piece is expertly cast in shiny, white resin and is just a marvel to behold. You have my guarantee of satisfaction (for what its worth) with this latest beauty. Go get it! The Triceratops retails for \$106.50, shipping included.

Tony also sent one of his T. rex skull key chains. Tony says, "The oxidized finish on this 1/40 scale pewter T. rex skull keychain will soften with use as the high points become polished over time. At 1.5" long and weighing two ounces, this carefully sculpted mini skull makes for an unusual and eye-catching item. Price is only \$5.75 each, domestic UPS Ground shipping included. Chain included, as pictured." This is truly a beautiful work of art and so inexpensive that's there no reason why every one shouldn't buy one, or several. Buy a gross from Tony and give them to everyone you know who likes dinosaurs. Let's see, if I were to do that, how many grosses would I need? I think I just overloaded my calculator. To order or just chat with Tony via e-mail or phone: AJMcVey@aol.com or info@menagerieproductions.com PHONE: 415-920-9135 FAX: 415-920-9184. Or use the mail: Menagerie Productions, 250 Napoleon St., Unit J, San Francisco, CA 94124 www.menagerieproductions.com.

I also received a first sculpture from a new artist all the way from Australia. His name is Travis Tischler and his sculpture is of a 1/24 Tyrannosaurus "imperator." I asked Travis to tell us a little about his work.

"I have been sculpting dinosaurs and other ancient creatures professionally for the past five years. The first life-sized dinosaur that I

created was a seven metre Carnotaurus for the Western Australian Museum. Since then I have created numerous life-size models for museums, including the Tokyo Natural History Museum and the North American Museum of Ancient Life where I created many life-sized prehistoric animal models. I do not base my reconstructions on other reconstructed drawings. I rely totally on the available fossil material and start my reconstructions from a bone armature and by adding in muscles where they belong, the animal literally creates itself. Wherever possible I use casts of the actual fossil material available for the animal I am reconstructing. I pay great attention to detail right from this stage onwards. I take immense care to reposition bones into posturally functional positions, allowing space for cartilage which in turn allows natural articulation of the skeletal material. Once all bones are positioned correctly, I begin adding the muscles - an elaborate process which involves placement of individual muscles into their correct position. Each specific muscle is based on combining comparative anatomy with evidence of scarring and facets preserved in actual fossil material. There is no idle mass added. Once in position, each muscle is toned and tensioned for balance, movement and weighting. I am now working on, among other things, a series of scale models. The first of which is a 1/24th scale T-rex. This model captures the essence of the predatory archosaur in its grandest form, expressing both its grace and power."



Shane Foulkes' Gojirhaganthou

I received my copy as a finished and painted sculpture of Travis' T. rex. The dinosaur is pictured standing on a small hill top, one foot on the ground and the other on a dead tree trunk surveying his world. It is immediately apparent that Travis is very skilled as an artist and overall, his sculpture is very well done. The pose is good and the dimensions and shapes all seem very accurate and true to this prehistoric animal. As Travis said in his narrative, he puts great importance on musculature. This is fine but in some areas of his sculpture I feel his rex has the look of an animal without its outer skin. That is, his rex looks like its muscles are all exposed without a layer of skin and flesh over them; like paintings and models we've all seen in school of human beings with only their muscle layer showing. This makes for a dynamic-looking creature but even with the leanest of rexes, it's an interesting approach. I don't know how to describe it other than to say, it just doesn't look "right," to me.

The 1/24 model is 22" long and 12" high. It is available in a limited edition of 50 bronze and as a resin kit or finished, hand-painted resin. Prices are as follows: Bronze \$2,900 Resin Kit \$240, Resin hand painted \$450 plus \$5.00 postage and handling on each piece. Payment can be made by check or money order to: **Travis Tischler, 68 The Boulevarde, Mount Hawthorn, WA 96016. For more information: www.paleogarden.com or email: tischler@paleogarden.com.**

Next up to bat are two new pieces from the incom-

parable Mr. Shane Foulkes. Shane's latest dinosaur is the huge Late Cretaceous dinosaur Torosaurus. Shane told me that research papers on Torosaurus were supplied by Ken Olson of the Bozeman, Montana, Museum of the Rockies. Ken Olson found the latest two skulls of Torosaurus, the largest so far discovered. In fact, they are the largest skulls known of any land animal at over nine feet long and almost seven feet wide. Amazing! You could lie across the frill (neck shield) of these torosaurs and (unless you are a professional basketball player) your head and feet would not reach both edges. Yes, place me at the front of the line of the Shane Foulkes fan club of America. I have so been enjoying the review kits that he has so graciously sent here to my home under the lovely redwoods and palm trees of

California.

Somehow, each seems to get a little bit better than the last. His Torosaurus has all of the great and realistic detailing and accuracy we have come to expect from this artist, but this time I think he has even acquired a new and original look for the face of this giant and I really like it. Isn't that an interesting looking face? Actually has character while still looking "animal." I'm sure that upon seeing a group of any single type of dinosaur, it would immediately become obviously apparent that they each had their own characteristic look and I get the feeling that that is what Shane is trying to say here. The detail on this animal took a lot of work and I mean A LOT of work! Shane will probably be legally blind, doing so much detail work, before the age of 40. When I put my reading glasses on, I can see a few signs of rushing through the detail in places (only a few, but something I didn't see on his last kit, Edmontonia; probably my favorite of Shane's to date) but again, with the amount of work involved it is understandable (and I don't want Shane to go blind). Shane is a super great guy who is extremely talented. He deserves your patronage. If you don't own a Shane Foulkes kit, what's been holding you up, bub?? For all you new sculptors out there, this is a good example of how to sculpt dinosaurs. Buy this kit and study it closely. Shane's Torosaurus is big at 18 1/2" long. It is five pounds of solid resin. Casting and molding by Mike Evans; price is \$180.00 + \$10 s&h for kit. \$325.00 + \$15 s&h for build-up. See address below.

What happens when you combine vision with talent? Simple, you get Cretaceous Creations of America's latest release. Gojirhaganthous is Marc Tassone's take on everyone's favorite beast from the East and Marc says, "My original design was more traditional than the finished product that Shane (Foulkes) created. But Shane really took this project to heart. The sculpture got his full attention, as the detail will prove. This new version of the Tokyo Terror adheres to the name Gojira, whose literal meaning is half whale, half gorilla. Also the original dinosaur influences were followed. Study the kit and you will see that Gojirhaganthous sports Basilosaurus (prehistoric whale) teeth, simian style arms and feet and

Prehistoric Trail...Continued from Page 25

Stegosaurus style plates. All of which were part of the original design process."

The kit is 1/250th scale and comes with all kinds of extras like a base with nameplate, short story written by Marc Tassone and an instruction sheet illustrated by Russell Hawley. Cleanly cast in 18 gray resin pieces by Mike Evans of Alchemy Works, this monster was a real crowd pleaser at this year's WonderFest. At 31" long, Gojirhaganthous is ten pounds of resin! The "Dark God" is \$295.00 + \$15 s&h. To order your copy contact **Cretaceous Creations of America (Shane Foulkes)** at 8420 Craig Hill, St. Louis, MO 63123. (314) 849-9754.

My final review this issue is of yet another Tyrannosaurus resin kit from Australia. "Charging T. rex" is from a new company called Morphogenesis which is made up of movie special effects artists who plan to include animatronics and other movie work services as well as produce cool models. All are veterans of the film SFX field. "Charging T-rex" is a very dramatic/dynamic model kit that is extremely well done. Skin detail and body parts are expertly rendered with a very "finished" and professional look to them. This is a great looking



tyrannosaur with a definite Jurassic Park influence in design. One leg's foot is firmly planted on the provided base while the other leg is pulled up to the dino's body as it chases down its prey. Parts fit well but a number of excess flash areas will need to be removed first. "Rex" comes boxed with full color photos of the built and beautifully painted kit on the side. Parts are finely cast in an odorless, shiny white resin. Body is semi-hollow to lighten the kit. A fully illustrated instruction sheet is also included. "Rex" is 1/30 scale and is about 16.5" long and 6.5" tall and was sculpted by Martin Rezard and cast by Adam Johansen. The model is cast in ten parts of white resin and dental acrylic (mouth parts), including a rocky base (but not the wood base shown in photo). This new rex costs \$125; shipping from Australia is \$20 for 10-day delivery, or \$30 for 5-day delivery. Orders should be e-mailed to morphogenesis@ozemail.com.au and a couple of weeks should be allowed to get the kit ready to send. No credit card payments, but an international money transfer through western union or a check will be fine. Hey little modeling dudes and dudettes, I'll catch you next issue!



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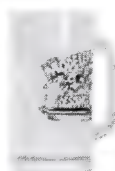
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ESCAPE from **NEW YORK!**

**No chains can restrain him!
No cage can hold him!
No man can stop him!**

Run for your lives, Kong is on the loose!

by Jim Bertges

If you have an admiration for the work of Rick Baker and if you've always wanted to get your hands on a kit of his beautifully expressive ape suit from the 1976 Dino De Laurentiis King Kong, then this is your kit. Even if you didn't care for the entire movie itself and all the hype surrounding it, this kit captures in excellent detail the very best part of the film. The facial likeness is dead on perfect to the wonderful ape suit made for the film and the fur texture that must have driven sculptor Blake Burroughs crazy, will be a delight for the drybrushing enthusiast. The kit includes added extras to recreate the scene where Kong breaks free of his bonds, destroys his cage and sets for the to rampage across New York. For me the kit and all its extras were a good beginning, but I wanted to add a little something extra that would bring a little more life to the kit. I figured what would be better to bring scale and life to a diorama like this than a panicked crowd fleeing for their lives!

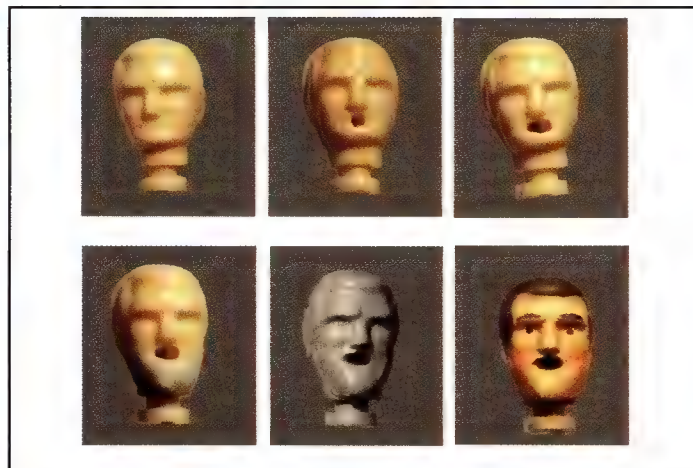
Using Kong's hand as a measurement (to see just how big a figure needed to be to fit comfortably and look right in his grip), I selected a group of about a dozen 1/35 and 1/32-scale figures to act as the crowd in my little scenario and I set them aside to wait their turn. The first thing I did was to acquire a different base for this great ape. The kit comes with a nice wooden plaque base, but it's only large enough to display Kong and the broken bits of his cage. I needed something bigger. I paid a visit to my local home improvement center and purchased a disc of fiberboard approximately eighteen inches in diameter. In my scraps and pieces of lumber pile, I found a nice piece of Masonite to use as the base of Kong's cage and cut a small circle from that just large enough for Kong to stand on.



Above: The two bases. The larger fiberboard piece for the diorama and the disc of Masonite for the cage base.

Below left: Kong in place. Below right: The finished cage, prior to painting and its unfortunate destruction.



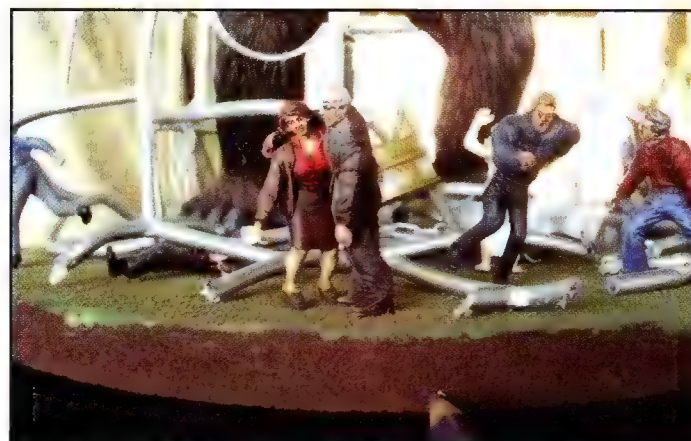


Above left: A dozen select victims, chosen for their athletic abilities and nearly all civilian clothing. The bottom row consists of Airfix Multi-Pose Figures. Above right: Changing expressions: a small hole is drilled and expanded with a hobby knife and putty extends the chin downward. Primed and painted, the face goes from serious to surprised.

With all my various elements assembled it was time to start, well.....assembling things. It all begins with the great ape himself.

Building Kong

The kit comes with an excellent and informative sheet of instructions that helped make assembly quick and easy. Kong consists of only five parts, two of which are the upper and lower teeth/mouth inserts. There are only two other parts that need assembly and those are the arms. The arms attach just below the shoulders and this is the only place any putty work is necessary. I used a bit of Magic Sculp to fill the seam line and restore some of the lost fur texture. The upper and lower mouth parts must be painted separately and attached after all the rest of the painting is completed. The instruction sheet provides fairly detailed painting instructions as well. Kong's paint job was just about as simple as his construction. The black primer I used doubled as the base coat because it would give the necessary depth to the fur textures. Just as suggested in the instructions, the fur areas were drybrushed with a variety of browns, working from the darkest shades to the lightest in order to enhance the illusion of depth. Kong's flesh areas were also drybrushed, but with a dark blue-gray, which was also suggested in the instructions. The only real detail painting was the eyes and mouth, which were taken care of in a pretty standard fashion. For the ease with which Kong was assembled and painted, I was very pleased with the final results. The kit also provides the crown Kong wore in this scene, it comes in two parts and you have to be sure to get the mating edges straight before assembly or your crown won't have a flat base to rest on. The next step was only slightly more complex, but that's probably only because I went a bit farther than the kit makers expected.



Making the Cage

The kit comes with about a dozen styrene tubes, which are used to create the cage that's supposed to confine the Mighty Kong. According to the instructions, the kit's creators only intended that the modeler construct parts of the cage, which is to be depicted as destroyed by Kong. I, on the other hand decided to build as much of the cage as I could and then tear it apart. Once again the instruction sheet came in handy,

especially when it came to making the curved sections of the cage. The instructions suggest sliding sections of coat hanger wire into the tubes, then bending them into shape. I used the disc of Masonite that was cut for the cage's base to bend the "wired" tubes into the proper shape. These five pieces formed the horizontal portion of the cage and I cut several other pieces of the tubing in two and a half inch lengths to form the vertical bars. Using a cylindrical Dremel bit, I ground a rounded groove into the tops and bottoms of the vertical bars so they would fit nicely on the horizontals. The instruction sheet includes a photo of the set where the giant robot Kong used in the movie (a very stiff and sad likeness) was caged and



although I didn't try to duplicate that cage, it made a great reference. Once the cage was assembled, the bars were painted silver and the base was painted a light gray to simulate concrete.

The larger disc was finished to simulate the ground and grass at a large stadium. If I'm not mistaken, the scene where Kong breaks free of his bonds was shot at the Coliseum in Los Angeles doubling for a stadium of some kind in New York. I had holes pre-drilled through the cage base and into the main base so he upright bars of the cage fit snugly and held everything in place. I glued the finished cage in place, without Kong of course, then with a cut-off wheel in my motor tool, I sliced the cage to pieces. The pieces were further bent and twisted and the cut off ends were touched up with silver paint. The kit also provides shackles and a bit of chain that are to be strewn about, enhancing the idea that Kong has burst free of his confinement. I distressed the shackles by heating them with a hair dryer and twisting them to look like Kong himself had pulled them from his wrists and ankles. The chain was cut into smaller lengths and placed in various locations around the cage floor. With all these accessories done, it was time to prepare all the extras for their big scene.

Everybody Run!

As I said earlier I dug through my boxes of smaller figures and selected about a dozen likely candidates to be cast as the panicked crowd. Most of the figures were 1/32 scale Airfix Multi-Pose figures from the British WWII desert campaign. Since most of them were wearing shorts, I thought it would be easier to convert their clothing than it would to try to change full uniforms into civilian clothes. The figures were assembled into various running, jumping and falling down poses. The Multi-Pose figures were perfect for this since they had a variety of arms and legs to choose from. Several of the other fig-

ures had to be re-posed from their original positions to get them into that panicked mode. Arms and legs were cut off and re-glued in more extreme attitudes. Nearly all of the figures needed their expressions changed. To give their faces a more fearful look, I drilled a small hole where their mouths would be and used a bit of Magic Sculp to add on to their chins. This made it look like their mouths were open as they screamed in



terror. Magic Sculp also came in handy when it came to converting clothing from military to civilian. In most cases I extended pants and shirt-sleeves, but I also added bulky jackets to two "Security Guards" and put a t-shirt on another guy. Besides Magic Sculp, I also used standard facial tissue and white glue to make suit coats and a dress. When I was satisfied with everyone's pose and clothes, the final step was to smear them with civilian colored paint and get them into their positions.

Places Everyone

The final step was to get all the various and sundry bits and pieces into positions around the base that made some kind of sense. Kong was placed first, then his broken shackles and chains. Smashed and twisted cage parts were carefully placed so they looked natural, but didn't block anything visually. The crowd was scattered all around the base, fleeing in all directions, except for the one poor guy who got clobbered by a chunk of the cage and won't be fleeing anywhere. Of course there's the one woman who is frozen in fear and staring up at Kong as an older man calls to her. If you look too closely or think about it too much, you'll realize that all these people are way too close to the great ape in the first place and probably all deserve to be smashed or eaten. But, that's reality, this is a fantasy and all those little people bring some life and scale to the scene.

This is a beautiful kit, flawlessly cast and it would make a great addition to any model collection. *Escape from New York* is available from **Burroughs Model Works, 1105 /e, Boynton #4, Marion, IL 62959**. You can also e-mail them at 2quake@verizon.net.



Night Stalker

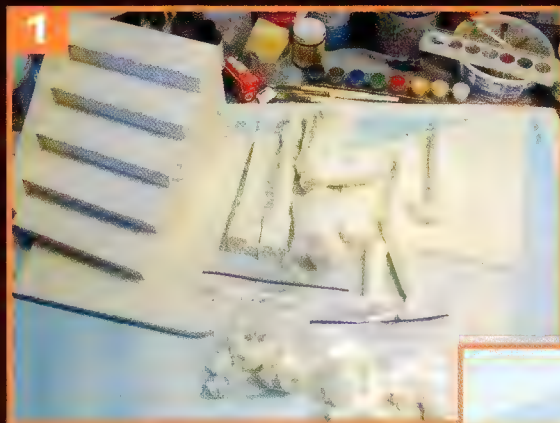


Resource Review
with Fred DeRuvo

Okay, here's a kit that brings us back to the roots of the garage kit industry because it finds its roots in Hollywood! Beautifully sculpted by Jeff Yagher, T.N.S. is from Tower of London Models, but is available in the United States from X-O Facto, P.O. Box 341368, Los Angeles, CA 90034. T.N.S. is a two-figure kit, complete with detailed base that simply put, tells a story of good vs. evil. The tension is palpable, from the positioning of the figures to the expression on their faces. The kit is produced in 1:6 scale and includes 21 pieces (**Photo 1**). A nicely detailed color instruction sheet is included (though the pictures could have been slightly larger),

as well as a page to fold up and create the fake newspaper that lies on the floor by the stairs. Cost of this kit is \$239.00 plus s/h (along with CA tax when sold and shipped to California purchasers). Now, before you think "My gawd man, that's a LOT of change!" think about the fact that you are getting TWO - count 'em, TWO - figures and a large base. Many quality figure kits are on the \$100 to \$150 side, so this is like buying two figure kits.

What makes this model one that is worth owning, apart from what's already been mentioned, is the fact that there are a multitude of ways to enhance it, or put another way, to make it



Above: The parts to this kit. The photo on the right shows the pieces that I purchased at the Elegant Dollhouse for use in this diorama and the third photo down shows the beginnings of the wall replacement. I wound up using a taller piece of lightweight birch from Michael's Arts & Crafts.



your own.

Join me as I take you through the process of detailing this kit. I have a tremendous amount of fun building many of the kits that I've been privileged to build that have come from the GK area over the past decade or so and this one is no exception.

Before we begin, I'd like to offer a word of caution here when dealing with resin kits. For the sake of your health, please be sure to use a respirator and work in a well-ventilated area. The fumes from resin and/or resin dust that are kicked up during the sanding process don't need to wind up in your lungs. Wear safety goggles as well to avoid the dust contacting your eyes. Also, be sure to wash all parts thoroughly using soap and warm water to get rid of the

release agent used to pull the hardened resin from the mold. Let all parts air dry completely before doing any sanding or painting. Your lungs will appreciate it and you'll probably live longer. It's one thing to get that kit that you've been just "dying" to get, but there's no use prematurely dying for the hobby, is there? Use all safety precautions and read and observe all product instructions.

Once you've sanded everything to your satisfaction, spray with primer. Besides prepping the surface for the painting, the primer will kill at least some of the smell. Actually, once the resin has been out in the air for a bit, it tends to lose some of its harsh odor.

The Base

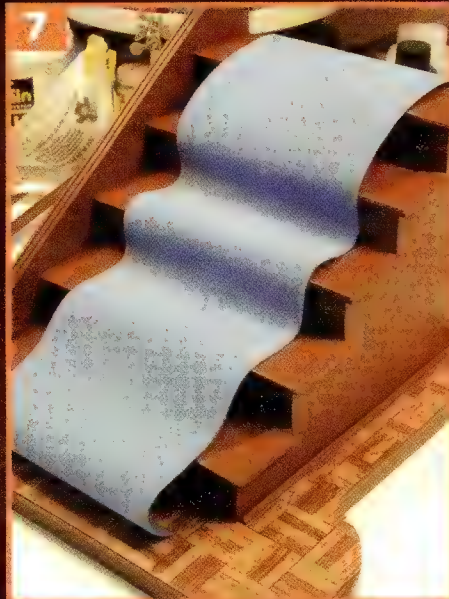
As soon as I saw this kit, it screamed "Detail me!! Add to me!! Make me YOURS!!" Without even giving it much thought, I found myself thinking of increasing the size of the one side wall, enhancing its look by covering it with wallpaper and a doing a few other things to it. Well, this got me thinking even harder and so, I planned a trip down to Sacramento's one and only dollhouse store. I first went to this store way back when I was creating the Scooby Doo™ diorama that hit the cover of issue #39. At that point, I was simply looking for paper leaves that would be relatively in scale with the diorama. I found 1:12 scale leaves that worked well. I made note of the fact that this store had tons and tons of supplies. I knew I would back one day for more and sure enough, with this model, the time was now! I coerced the family to go and we all headed down to The Elegant Dollhouse (www.elegantdollhouse.com). Since I knew what I wanted, it was simply a matter of picking out the right styles.

I searched through the Elegant Dollhouse's generous inventory and found sheets of wallpaper of every imaginable color and style and settled on the light blue number shown above. Along with that, I chose a fake parquet floor and darker blue carpet. I was going to make a runner for the staircase. I also decided that I wanted to include a banister railing with the spindles. These items, along with the framed picture, shelf and a few other items were also purchased at dollhouse shop (Photo 2). I can guarantee you that I'm sure I'll most likely be making another trip to this store for future projects! There is too much on hand NOT to use for modeling!

An Aside

Before I get too far into telling you about the remodeling and enhancing of the base, I probably should point out that the way I decided to detail the base had nothing at all to do with the way the staircase and surrounding area looked in the movie. I managed to locate a mint, original VHS Special Edition version of The Night Stalker on half.com. It was a very enjoyable movie to watch and I'm glad I bought it. The movie, starring Darren McGavin, was





made for TV and had an original airdate of January 11, 1972. Interestingly enough, according to the video jacket, *The Night Stalker* "...set ratings records for a TV movie when first aired by ABC."

At any rate, the scene that is depicted in this model is at the end of the movie just prior to Kolchak plugging our vampire with a wooden stake right in the heart. The epilogue has an interesting twist to it, but it kind of left me ticked off at the injustices that abound in our society. You'll have to rent the movie or buy it to find out exactly what happens.

In the movie, the interior of the house is dark, dank, musty, dirty and filled with cobwebs, but it wasn't nearly as much fun as the house that the Munsters lived in! The interior designer chose pretty much one color: brown. That was it. Just brown. Dark brown. Kind of a like a brown that you would expect the government to come up with - you know, Brown #4 or something. Now beyond all of this, apparently our vampire hasn't heard of a garbage can because there's crap all over the place, from paper to splintered wood to old newspapers to whatever. It was a real mess to say the least! However, it wasn't a mess that I particularly wanted to replicate in the model I was building. I preferred something a bit neater and a good deal more colorful, hence the wallpaper, the carpet, etc. I figured the two figures would truly define the moment. I just didn't like all that dark brown everywhere. I put it on the stairs, the banister and the molding on the wall, but that was really it. That was plenty of brown for me.

Back to the Base

The base continued to progress nicely. I found that by using the lightweight birch wood to replace the shorter resin wall that came with the kit, I had to modify the staircase pedestal where the pedestal meets the stairs. I few quick cuts with the electric saw and presto! - it fit nicely (*Photo 3*). You can see the area I'm referring to inside the outlined circle in *photo 4*.

At this point, after choosing, measuring, cutting and sanding the edges of the birch wood to use as the side wall, I measured the wallpaper to fit being sure to go beyond the edges and cover the sides. I trimmed it to fit, using the self-healing cutting mat from Hobbico (*Photo 5*). I knew the one piece would not work to cover it from top to bottom, so I had planned for that by also purchasing a small, think piece of decorative wood to cover the seam, much like a molding would be used. This would be

painted the same dark wood color as the stairs, the banister and the railing. The spindles would be painted white to add variety and contrast. Man, this was FUN! I was thoroughly enjoying this adventure. *Photo 6* shows the wallpaper all glued into place. I purposely made this new wall tall enough so that it was about three to four inches above the vampire hunter's head. I wanted to have enough room to place the picture and a small shelf with items on it.

The Stairs and Floor

After priming the stairs gray, I spray painted them Krylon Satin Nutmeg Brown. I also came across another item at Home Depot, which was a spray wood stain. I waited until the stairs and floor platform dried completely and after sealing with Testors DullCote™, I sprayed with this wood stain, then wiped off. Since this wood stain was darker than the Krylon Nutmeg Brown, the darker stain stayed in the cracks and crevices and added a nice contrast to the appearance. This worked very much like the Bon Artiste Stains we've referred to many times before. You can see the Minwax Wood Finish product I'm referring to in *photo 8*. *Photos 7* and *8* show the progression of attaching the carpet runner and fake parquet flooring at the bottom of the stairs. Each section of the carpet for the stair step and the stair back was glued individually with superglue and kicker.

Places Everyone!

This kit was tricky to put together, at least with respect to the two figures. This is clearly stated in the instructions as a warning that you need to line things up BEFORE you glue. The vampire's right hand is sculpted onto Kolchak's left arm. Things need to be lined up properly so that the wrist of this hand connects to the end of the vampire's arm. At the same time, you need to be sure that the bottom of the vampire is seated correctly on the stairs and that both of the figures' legs/feet are where they are supposed to be. This isn't really as tough as it sounds, but it does take some patience to make that happen. If you do not glue the vampire's right arm on correctly, the pieces will not meet up. *Photos 9* and *10* highlight this. Take your time; you'll get it.

The Painting

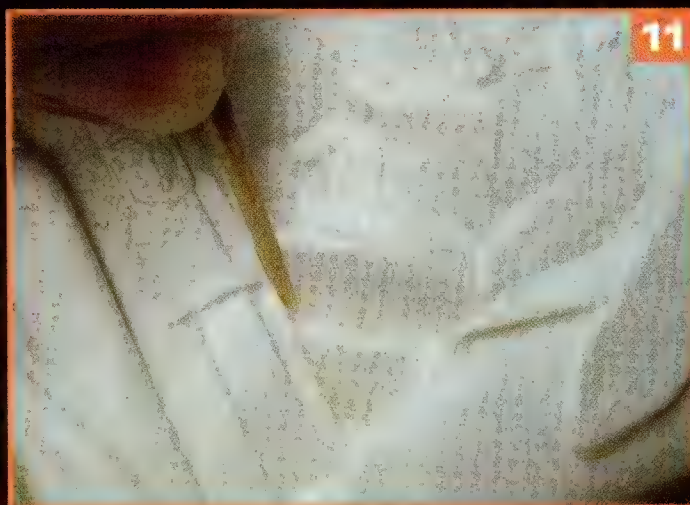
I will admit to doing what may best be termed a "quick and

Below left and right: The most important aspect of this diorama is getting the two figures correctly on the stairs. Note that the vampire's jacket is resting on one stair, his left foot is resting on another one lower on the staircase and the vampire's right arm needs to meet up with the wrist of his right hand, which is sculpted onto the lower part of Kolchak's left arm. It can be a time consuming process of getting things lined up properly, but it's worth the effort.



dirty" paint job. It was too tempting to avoid really. The vampire's suit was black and Kolchak's was white (no, I wasn't interested in replicating the hounds tooth look to his suit - sorry). Once I had all the seams cleaned up and the air bubbles taken care of, I sprayed Kolchak with lacquer-based automotive white primer from the can. I used the same type of paint for the vampire, except of course in black. The only other prep work prior to using the black paint was to apply Parafilm over the vampire's previously painted white primed shirt (**photo 11**). The Parafilm is very good to use for this sort of thing. You first stretch it so that it will be activated and then work it into the area that you want to cover. A toothpick works well for this. Once you're convinced that the area to be protected is well covered, then spray. The primer, being lacquer-based, dried in less than 10 minutes. Acrylic primer would have taken much longer. When I gingerly peeled the Parafilm away, I noted that some of the black paint had leaked underneath one corner. I opted to fix this by using white craft paint, which is thicker than most acrylic paints.

Below: Using a toothpick to be sure the Parafilm covers the entire shirt.



I don't want to bore you with the way the rest of the kit was painted; however, I do wish to point out something about the flesh tone paints that I used. These are the new line of Testors Fantasy Figure paints that I've talked about in other articles. They're good paints, very good and easily thinned for airbrushing. However, I would suggest doing some experimentation first because I chose the darker flesh for Kolchak and the lighter flesh for the vampire. When both dried, I found that the darker flesh dried actually quite a bit darker than it looked in the bottle. I then "misted" the lighter flesh over this darker flesh. It worked out fine, but had I experimented better initially, I might have done something differently to begin with. The results are shown in **photo 12**.

Below: The flesh tones used and the results.



The End is Near

Well, the rest of the kit was detailed (eyes, mouths, hat for Kolchak, shoes, etc.) and after placing some of the props, like the picture and shelf on the wall, the newspaper on the floor, the kit was pretty much done. In the end, I've got a kit that truly tells a story, a moment in time when good triumphs over evil. Another bloodsucker bites the dust!



NO
UNAUTHORIZED PERSONNEL
BEYOND THIS POINT



INCREDIBLY GREEN & MEAN!

What's In The Box?

This is another fine offering from Koma Designs. It comes well cushioned in a sturdy box with a full-color photograph of the finished model. This box illustration is also the instructions, so don't throw it away! You'll need it to determine the placement of the four pieces that represent the tatters on the figure's pants (Photo 1).

The sculpture nicely captured "Incredibly Mean and Green's" bad attitude. The separate hands were also well detailed, and their fit to the figure's wrists were an improvement over the parts fit of the first Koma model I'd built ("The Crusher" in *Modeler's Resource* #52). Another step up for this kit was the inclusion of a scenic base for the figure.

That said, it bothered me that the voids between the front of the arms and the torso were so shallow (Photo 2). It would have been possible to deepen these areas with a small grinding bit in a Dremel tool; I took the easy way out and just painted deep black shadows into the voids (Photo 3). The figure's hunched over stance helped too.

There were some molding flaws and pinholes to deal with before I attached the tatters or the figure's hands. The flaws were easily sanded down with 400-grit wet-or-dry sandpaper. The pinholes I quickly covered with superglue cured with an accelerator. I was careful to sand the superglue quickly once it had cured; after an hour it would have set too hard to sand without damaging the softer material around it.



with Mark McGovern

A Truly "Hands-On" Experience

Those readers who already know how to pin resin parts together can skip this part. The hands were pinned to the wrists using small finishing nails. First I drew alignment marks to locate corresponding holes for the nails in



the hands and arms. Each hand was held against the wrist, then four lines were drawn across the join (Photo 4). The lines were located at right angles to each other. The pieces were removed, and then the four marks at the edges of each joint were connected across the mating surface (Photo 5). The point where the lines intersected marked the locations of the holes for the nails. I drilled these out with a pin vise, adding a little "play" in the holes so I could make fine adjustments (Photo 6). The parts were adhered with 5-minute epoxy and the seams were covered with Milliput two-part epoxy putty. The cured putty was sanded smooth with 400-grit sandpaper.

The four pieces for the tatters at the pants legs proved to be a challenge. Their attachments to the pour stubs were very thick and required careful work with a razor saw to cut them loose. The fit of the tatters to the pants legs was poor, but it must be remembered that this model was produced not a large corporation, but by fans for fans. A little patience, even more filing and sanding, and a lot more epoxy putty produced decent fits for these parts. On the plus side, the resin tatters were very tough - they did not break no matter how much I manhandled them, even after I'd thinned them to scale thickness with a small steel cutting bit in my Dremel tool.

Next I located the position of the pupils in the eyes by carefully marking them with a freshly sharpened pencil. A few twists on these marks with the tip of a new #11 X-Acto knife made pilot holes which were deepened with a small drill bit in a pin vise (Photo 7). These holes would make it easier to paint the eyes.

Two's Company...

Like "The Crusher," this project depicted a big bad dude beating up some architecture. I wanted to create a little variety (I didn't want to become typecast!), so I decided to add a 1/8 scale normal human figure to create some dramatic interest for the scene.

I chose Polar Lights' reissue of the Aurora James Bond 007 figure (Photo 8). It had a dynamic pose and the figure was molded carrying a gun, all the better to help me portray him as a Bad Guy upon whom "Incredibly Mean and Green" might legitimately be allowed to stomp.

007 was partially assembled and the sub-assemblies taped together. Then I posed it in position with the larger figure, twisting, turning and retaping the joints until I had the pose I wanted (Photo 9). This photo also shows the cardboard template from which I cut the Styrofoam walls. It was necessary to add a piece of foam core board underneath the James Bond figure to bring him level with the resin figure base. The new foam-core piece was married to the resin base with Liquid Nails Construction Adhesive.

The 007 figure's repositioned limbs were assembled

with liquid cement and reinforced with styrene strips glued to the insides of some of the joints. The seams were smoothed over with Milliput. This process was made easier by the fact that the clothing on the figure had minimal detail molded into it (Photo 10).

Under the circumstances, the situation in which I was placing this character would be expected to produce a lot more emotion than the calm, cool expression on the James Bond face. Nor did I want the resemblance to Sean Connery to muddle the story the diorama was telling - it wasn't supposed to be "007 Gets Flattened." In sculpting the new face, I looked for a model whose features would best represent the kind of rough, hard-bitten hired gun who would deserve whatever punishment "I. M. & G." might dish out. Fortunately, I found the perfect face in the pages of this very magazine! (Photo 11.)

MAKEUP!!

I prepared the figures for painting by washing them in soap and warm water, to remove any oily residues from mold release agents and my fingers. After they had air-dried I applied some Floquil Polly Prep, which removed the last of the residues and also neutralized any static electrical charges which might have attracted dust particles to the porcelain and plastic surfaces.

The first coat of paint was Krylon's Gray Sandable Primer which I shot straight from the can. Next I pulled out my trusty Aztek airbrush and sprayed a base coat of Testors Dark Green on "Incredibly Mean and Green's" flesh areas. I preferred this color to the neon yellow green shown on the box art. Once the base coat had set up sufficiently, I painted in the details of the eyes and mouth with Vallejo Acrylic Model Paints. These areas were sealed with a coat of Future Acrylic Floor Polish, then the piece was allowed to dry overnight (Photo 12).

I switched to artists' oils for painting the greenish flesh. These paints dry longer than hobby paints, which allow more time to blend the various colors for the subtlest effects. Also, artists' oils can be drybrushed over previous layers so that the underlying colors show through. This property makes it possible to create a very lifelike appearance in painted skin tones.

I like to work from dark to light, so my first step was to paint the shadows. I used dark greens and blacks in the



darkest recesses: the nostrils, inner ears, crevices between the fingers, etc. I also worked some dull reds into places where patches of red are common on most people: the tips of the ears, nose, cheeks, and chin, the elbows, and the knuckles. Reddish hues also went on the figure's neck and the center of his chest, where it often appears when people get as angry as "Incredibly Mean & Green" obviously was. The last detail was to pick out the veins with dark blue (Photo 13). This application was given overnight to dry.

The dry-on-wet technique works best for me. I mixed up the main flesh color, a lighter green that was close to the Dark Green base. This was dry-brushed all over the figure, highlighting the raised features. I even applied the flesh color lightly to the shadows to keep them from looking too stark. I also applied lightened reds and blue-greens over the areas I'd done before (Photo 14). Once again the paint was allowed to dry overnight.

The highlights of the flesh color were applied next. I added warmer, yellow ochre tones to this color because to lighten the green with plain white would have had given the



figure an unnatural, frosty look. Plus I wanted to create a little more of a normal flesh color to make "Incredibly Mean & Green's" verdant skin tones a little more believable (Photo 15).

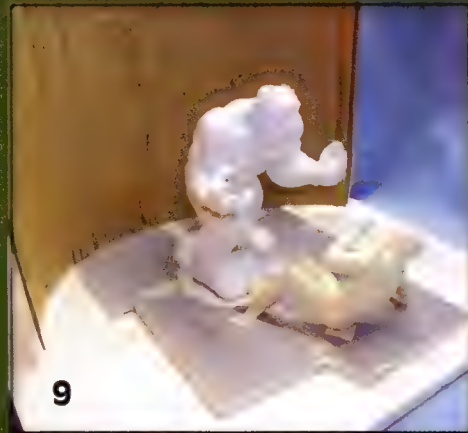
The black hair was painted next. I lightened the black with a little of the skin color to create greenish-gray highlights for the hair. There were small adjustments made to the flesh areas at this time also. The nails were picked out with yellowish-greens accented with white; they were outlined with dark brown for a grimy appearance.

The box art had the figure in purple pants, which contrasted nicely with the green flesh. I used Vallejo Acrylics' Oxford Blue, which was brushed opaquely over the pants. The acrylic paint dried quickly with the aid of a hair dryer. Then I applied a wash of Flat Black. After this dried, I drybrushed with more Oxford Blue, mixing a little Light Gray in to keep the bluish-purple from getting too garish. This mixture was lightened with white and drybrushed to create highlights. I used almost pure white on the tatters.

With the deadline for this article looming near, I tried a different procedure for painting the converted James Bond figure's flesh tones. Here I used a wet-on-wet technique, blending the various shades at one time. I got the whole thing done in about two hours...but my knuckles were white the whole time!

Base Thoughts

To support the diorama I cut a piece of pine shelving slightly larger than the irregular outline of the foam core board base. The cut edges were sanded smooth, and I rounded the upper edges with 60-grit sandpaper. I had chosen to give the wooden base a coat of Krylon Emerald Fleck Stone, which cut the amount of finish work



for the wood base considerably.

That 60-grit sandpaper came in handy as a way to represent pavement on the diorama base. I glued pieces of it to the foam core board; lines of black acrylic paint were applied to the seams, suggesting the tar that is used to repair cracks in real pavement. The edges of the resin base were painted with white glue, then sprinkled with sand. This helped blend the edges into the sandpaper.

The raw edges of the diorama base were covered with Woodland Scenics "Foam Putty." This was applied in a rough manner to look like broken pavement. Once the putty had dried I cemented the diorama base to the wood one with 5-minute epoxy.

The two background walls were made from sheets of Styrofoam. I thought that, in 1/8 scale, the texture of the foam's surface pretty much looked like cinder block. At Fred DeRuvo's suggestion, I made a doorway from sheet styrene. This was set into the left-hand wall; in the other, I gouged out a rough silhouette of "Incredibly Mean and Green." The idea was to suggest the brute's power by showing that he didn't need to bother with the door to get past the wall!

The mortar joints between the cinder blocks and various cracks were



12



13



14



15



drawn on the Styrofoam with a ball point-pen. I deepened these features by tracing over them with a rounded manicure tool. The styrene door was attached to the wall with Liquid Nails Project Adhesive. More of this stuff was used to glue the wall sections together. Gaps were filled with Woodland Scenics "Foam Putty," which I applied with a palette knife. The putty also went over the broken surfaces of the hole in the wall and the rubble to hide the characteristically pebbled appearance of the Styrofoam.

The door was detailed with styrene bits. Above it there's a light, made from a lozenge-shaped blister from a cold medication package. On the other side of the wall I added a small junction box and conduit complete with mounting clamps made from the lead foil that comes on wine bottles. I like my dios to look authentic from EVERY angle!

Painting Time Again

I airbrushed a base coat of Polly S "Aged Concrete" over the wall and debris pieces. This proved to be more of a sandy tan color than I'd have liked. I used blacks and grays to weather the walls thereafter. The door and other styrene details were painted with the acrylics as well.

The base assembly was primed with Krylon Gray Sandable Primer. Next, everything was sprayed with Krylon Flat Black. When this had dried I masked the edges of the puttied foam core floor, then sprayed the wood with the Fleck Stone. The base was allowed to dry thoroughly overnight. Then I drybrushed the bejeebers out of it with successively lighter shades of gray and

brown.

I sharpened three orangewood sticks in a pencil sharpener, then pushed the sticks into the bottom of the Styrofoam wall sections. These would serve to reinforce the join of the wall unit to the floor. I marked the locations of the holes onto the floor, then drilled them out. The walls were attached to the floor with Liquid Nails.

Chaos Is Where You Find It

Before cementing the figures permanently to the diorama, I placed them in position, then fiddled with the puttied Styrofoam rubble until I was satisfied with the effect. I added some whitish clay floor absorbent for the tiniest bits. Ground white chalk was dusted over everything to complete the effect.

To help tell the story I added a couple of signs, which I printed out on my computer, to the wall and door. The converted figure was light enough to be cemented to the base without being pinned. I used sections of 1/4 inch diameter brass tube to hold the heavy "Incredibly Mean and Green" figure in place. Five-minute epoxy was used for both, then I dusted them with a little of the chalk powder to integrate them onto the base.

WHEW!

I put over 100 hours into this project (a lot of that was spent taking wrong turns). Be that as it may, you can have this model hulking over your own shelf by emailing the manufacturer directly at KOMADESIGNS@aol.com.



Run Through THE JUNGLE!

• *Techniques for Creating the Tropics in Miniature* •

Duplicating realistic foliage is a diorama builder's particular dilemma. Simple grass and a couple weeds can often be the make or break factor in creating a successful display. Effective artificial plant life can elevate a mediocre diorama's appearance, while poorly executed ground cover distracts from a professionally done miniature.

The problem becomes exasperating when faced with depicting a jungle environment. Now the modeler not only has a few weeds to contend with, he or she must grapple with the task of fabricating wild shrubbery, giant leafy plants, creeping vines, trees and sometimes even tropical flowers. It can become the most frustrating stage of a diorama project, but it need not be so. Let's dress up in some old worn

jeans, put on a pair of work gloves and step outside for a session in miniature gardening!

Choosing the Right Plants

Up until a decade or so ago, I indulged in natural materials for "planting" my figure displays and diorama bases. Dried plants, meant for floral arrangements, very often contain tiny flower buds and delicate leaf-like growths that are marvelous for duplicating acres of diminutive foliage. Lichen, when properly colored, can stand in as excellent brush and low shrub, while real tree moss is great as forest ground flora. The unfortunate reality is all these materials are organic matter and subject to decomposition. Florist's sealers

with Hilber Graf



• The Art of Creating a Landscape for Your Models or Action Figures •

Simply Bases

and preservative agents arrest decomposition, but only for a relatively short duration of time. After 2-3 years of exposure to air and variances in temperature and light, lichen fades and dries out, leaves become brittle and moss disintegrates if touched.

How can we combat this natural process of recycling? By going synthetic, of course! Well-stocked florist supply stores carry not only dried real plants, but silk and plastic faux greenery, too. Also, don't overlook your local pet store. Plastic aquarium plants have improved greatly in recent years, many of which can be used for simulating dense jungle foliage (*Photo 1*). The secret to successful miniature gardening is to select the proper size artificial plant to compliment the scale of your diorama subject. For 1/10th scale and larger you can use the fairly big leaved varieties, but when working in smaller scales you need to select plants with tiny leaf details.



Applying the hypothesis

You've learned the first lesson of selecting proper scale. The second lesson to remember is that groundcover, wild foliage and trees are only support elements for your diorama's story. They should not overshadow the main subject. For example, I've seen meticulously executed miniature forests on dioramas, but were so tall they unintentionally upstaged figures and vehicles wandering pass the trunks. The third cardinal rule is not to waste a lot of time creating exact copies of your plant life in miniature. You should study photographs of the real environment, but what you need to do is to suggest textures, colors and shapes. Look for artificial plants that imply the types of foliage for the environment you're depicting. When arraigned correctly on a diorama, the eye will fill in the gaps and accept what it sees as you intended it to.

The simplest jungle is to suggest a setting. This 1/6th scale figure had only a sprig or two of silk ivy attached to the base (*Photo 2*). Their 1/2" long leaves implied big leafy plants commonly seen in tropical environments. Different colored leaves were selected for visual contrast. These plants were fitted into holes drilled in the base and glued with "Goop", a silicon-based adhesive that remains flexible after it dries.

Another application of simple vegetation, which adds atmosphere, can be seen here in this tomb diorama (*Photo 3*). Long hanging vines are a desirable jungle feature and duplicated on this display by pieces of an odd, tentacle-like plant found in the silk plant section. I really don't know what it's called (one manufacturer is Permanessence), but this unusual plant is excellent for 1/10th scales and larger. Made of twisted fine wire, covered with a fibrous silk material that suggests leaves or other natural shapes, it appears delicate, swaying like real vines sometimes do in a breeze. Using a wire cutter, snip lengths and attach with superglue to trees, rocks or man-made structures.

Larger dioramas require more complex gardening. In this outing, my favorite giant ape was making a move on his unwilling human date (*Photo 4*). This scene wasn't a dense jungle, but rather a clearing nearby. Woodland Scenics provides a number of shredded foam products ideal for recreating low, weedy vegetation: turf, underbrush, bushes and foliage. To make them appear less uniform and more natural, I combine at least 2-3 different shades together to make a custom mix (*Photo 5*). Woodland has turf in numerous shades and three textures: fine, medium and coarse. Add a little coarse material to the mixture to vary the overall texture. Spread an even layer of white glue (Elmer's or Tacky Glue) on your diorama earth, then sprinkle on a generous amount of foam weeds, lightly tapping it down with your fingers. Allow to set, then gently shake or blow off excess material. Large clumps of plant growth (underbrush) can be glued on randomly for variety. The tentacle vines, in this case, were an important feature of the diorama, wrapped around the beast's arms.





showing he tore up the jungle in anger. Other plant life on this diorama came from plastic aquarium items. Breeding plants sometimes come in bushy shapes, often with numerous small leaves that can represent big leaf jungle growth. Snip off individual or groups of leaves with scissors, then drill locator holes in the model earth and attach with "Goop." To disguise telltale gaps in the areas where these are inserted, glue a little turf material at the base of each plant (Photo 6).

On this diorama we also encounter dead trees. These were scrounged leftover parts from Polar Lights' Dracula and Monster Customizing Kits, but trees for jungles are easy to locate. When some people are asked what kind of trees grow in jungles, they usually say palms. However, there are swampy jungles that mix in mangroves and similar trees or have no palms at all. Woodland Scenics produces white metal and foam tree kits (products #TK25 & TK26), which are intended for HO scale, but can be utilized as small tropical forest trees or brush. The trunks are cast flat, so bend the branches out before painting. Terra-Form gaming accessories include resin cast dead trees (products #680 & 681) and Preiser produces a plastic palm tree kit (product #18600), also in HO scale, but quite usable as is for projects up to 1/35th (Photo 7). Splicing two Preiser trees together,

slightly resculpting trunk details in Magic Sculpt and then gluing on extra palm fronds to bush it out, can make them usable as young palm trees in 1/16th scale scenes. A type of leafy vine was added to the broken tree on this diorama by stretching Woodland Foliage (a thin, lacy foam material) between the branches and held in place by Tacky Glue.

For big dioramas in 1/8th to 1/5th scales, I've used large plastic aquarium branches or resin cast branches meant for reptile cages, both easy to find at pet supply stores. This nasty alien was perched on a section of aquarium branch, decorated with silk ivy and those wire vines mentioned above (Photo 8). Lastly, this raptor dinosaur attack included most of the previous materials plus a pair of old Verlinden

8



resin cast palm trees (product #35033) with photo-etched fronds (Photo 9). Another difficult to locate photo-etched Verlinden product, 1/35th scale jungle plants, was mixed in with plastic flora on the hill (Photo 10).

9



Easy as One, Two, Three

Okay class, time for a hands-on demonstration of these lessons. I've pre-

pared a 1/35th scale vignette depicting a quiet roadside scene in Vietnam, circa 1970.

10



• **Step 1** - The groundwork, or earth, on the diorama base was fabricated first. This can be fashioned of papier-mache, plaster, Foam Putty over Styrofoam or whatever your favorite material happens to be. It's a good idea to attach any trees to the base at this time, that way they will appear to be growing out of the ground, not stuck into drilled holes. If you "plant" trees later, as I did here, disguise where the trunks meet the ground with a little extra turf. I mixed fine sand with the acrylic earth color paint, applying it to the groundwork with a cheap paintbrush (Photo 11). The sand added a nice texture to the surface. Once the paint was dry I added a dark brown wash to accent recesses and hollows. A lighter shade of earth color was then drybrushed over to highlight raised details and simulate a three-dimensional appearance.

• **Step 2** - Wild vegetation grows in irregular sized and spaced clusters, not even patterns like a well-tended garden. Trees are usually surrounded by undergrowth, unless cleared away by man. Grass and low vegetation must be added first. I spread an even layer of Tacky Glue in the area where I desired weeds, then sprinkled on my custom mixture of Woodland Scenics Turf and Underbrush (Photo 12). I like to use empty film containers as makeshift shakers. Gently tap off excess material, then scrutinize the planting for any bare patches. A clump or two of Woodland Bushes were glued on to hide these spots and add variety.

• **Step 3** - Tall vegetation and leafy jungle plants follow the primary wood growth. Selected clippings of plastic and silk plants

11





were glued into holes drilled or cut into the groundwork (Photo 13). There is no set method as to where these plants go. I tend to keep lower vegetation in the front or the main angle my diorama will be viewed from. Tall plants behind these create an illusion of depth. Eye appeal is the main goal here. Lastly, carefully look over your jungle to determine if an additional clump of artificial plants may improve the appearance. I stretched a small, wispy piece of Woodland Foliage over the ground where my jungle patch met bare earth. This softened the abrupt change, simulating some creeping weeds (Photo 14).

Successful jungle gardening for dioramas isn't really difficult and the more you practice, the better your skills get (Photo 15).



SHOWTIME!

Show Promoters: Please feel free to fax, e-mail or mail us information about your upcoming event on official event letterhead and we'll post it here. Your name, position and contact information must be included. Thanks! Basic information should include **WHAT, WHERE** and **WHEN** along with **CONTACT INFORMATION** for the promoter or your information may not be listed. As room permits, information is placed on a "first-come, first-served" basis when received from promoters only. We do not search out this information. Send all show information to: **Modeler's Resource, Showtime!, 4120 Douglas Blvd, #306-372, Granite Bay, CA 95746-5936 Fax: 916.784.8384 e-mail: modres@surewest.net.**

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**Model Show
& Contest**

• If your show is not listed here, no press release was received from your company or it was not received by this issue's cutoff date •

• JULY •

• **San Diego Comic-Con International:**

San Diego Convention Center, July 17 - 20. Contact them! GENERAL INFORMATION: cciweb@nucgen.com • MAIL: Comic-Con International, P.O. Box 128458, San Diego, CA 92112-8458 • HOTLINE: 619-491-2475 FAX: 619-414-1022 • FAX-ON-DEMAND SYSTEM: 619-414-1029. Have any Comic-Con form faxed directly to you! www.comic-con.org

• **San Diego Miniatures Society Model Contest and Show:**

Will be held Sunday July 27, 2003 from 9:00 am til 3:00 pm at the Al Bahr Shrine, 5440 Kearny Mesa Road, San Diego, CA. The competition and exhibition features Miniature Figures and Military Models. There will be Vendors offering Miniatures Figures, Toy Soldiers, Models, Tools and Books and Painting and Sculpting Demonstrations by Award Winning Artists. Awards will be given in several categories- Junior, General, and Advanced. The show includes Figures, Ordnance and Dioramas. For Table Sales contact: Pete Herrera (619)421-9586 captnpete@cox.net. Vendor Tables: \$40.00 per 8' table. Entry Fee: \$ 8.00 for a display space of 24"x 18". Junior's category free! General Admission: Adults \$3.00, 10 - 17 yrs. \$1.00, kids 10 and under free. For Show Information: Pete Herrera (619)421-9586 captnpete@cox.net Matt Wellhouser (760)741-0863 mhwell@cox.net

• AUGUST •

• **Imagine-Nation Expo:** August 9 - 10, Orleans Hotel, Las Vegas, NV. IMAGINE-NATION is looking for the best dealers to join them in 2003! Contact them ASAP and reserve a table for their next show! Call 516-520-0975 or Email them at: DKCARNIVAL@aol.com or find out more about the show by logging onto: <http://www.imagenationexpo.com/>

• SEPTEMBER •

• **The Art & Model Show at Nan Desu Kan VII:** September 19-21, Holiday Inn, DIA (Denver International Airport). Seventh year for this contest. No entry fee but con membership is required. For the kids, a free Gundam Make-N-Take sponsored by HobbyLink Japan! www.hlj.com Come to America's fastest growing anime con! Art and Model Show info: NDKArtModelShow@aol.com http://hometown.aol.com/ndkart-modelshow/model_index.html • NanDesu Kan info: www.ndk.cc/ • Hotel Info: (303) 371-9494 • I-70 and Chambers. Minutes from DIA.

• OCTOBER •

• **Hobby Visions:** October 9-12, Sands Expo Center, at the Venetian, Las Vegas, NV. www.hobbyvisions.com. Sponsored by AMA, DIY Television Network, Hobby Merchandiser, Hobbytown, USA, Pressman Communications. For further information, contact: Rob Gherman at 800.969.7176, EXT 219 or E-mail: rgherman@hobbypub.com • Scott Pressman, 800.252.4757 or E-mail: scott@pcishows.com

• **CHILLER THEATRE:** You've heard of this mega event. Twice a year. Catch it this coming October - Sheraton Meadowlands Plaza, East Rutherford, N.J. The walking zombies, model kits, scream queens, contests, film screenings, autograph sessions and everything else you've come to know and love will all be on hand! Call the Chiller Hotline at 201.457.1991 for updated show information and guest lineup. Check them out on the Internet at: <http://chillertheatre.com/>

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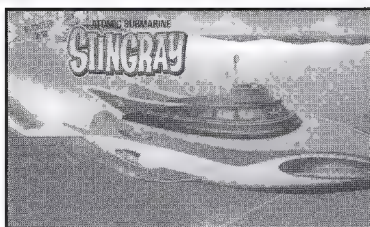


• Placement in this section is free of charge, as room permits. Send all pictures/information to: **Modeler's Resource®, Attn: Coming at You!, 4120 Douglas Blvd., #306-372, Granite Bay, CA 95746-5936.**

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Nuthut Productions...

presents our favorite femme fatale as sculpted by Vance T Rudzinkas, 1/12th scale, in nine parts! Price is \$50.00 shipped in the U.S! Make Check payable to: **Vance T Rudzinkas, 513 Dr Duggan Rd., White Lake, NY 12786**



Lee...

This is the kit of the Famous Stingray Submarine. Measures 10 inches long when complete and 4 inches wide fin to fin.

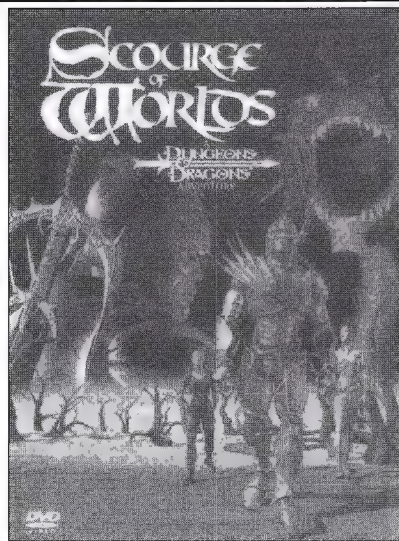
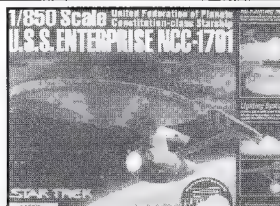
Kit can be motorized and comes with motor.

Also includes decals and clear parts for windows. Skill level 2. Limited Supply! For fast, secure service, you can order yours from Megahobby.com for: \$27.95 plus shipping/handling. You may also wish to check with your local hobby shop. **www.megahobby.com**

Bandai...

brings us this new Enterprise based on the design used in the first movie.

This particular kit is billed as a snap-kit in 1/850 scale and comes completely painted. Also lighting system so when you're going where no other human has gone, this Enterprise will light your way! Try your local hobby shop or **www.hlj.com.**



Rhino Home Video...

presents a new limitless adventure! Dungeons and Dragons is a billion dollar phenomenon. This all-new, 3D-CGI interactive movie is only available on DVD. It contains over 20 decision points, four different endings and over 900 possible combinations.

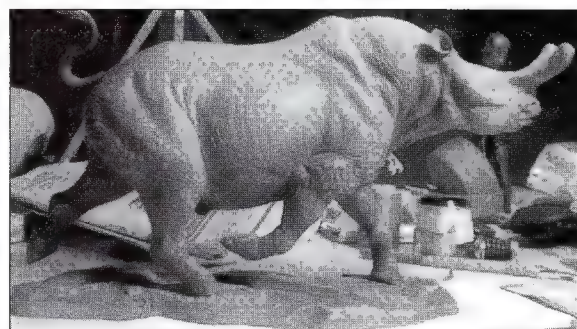
Long ago, in a land ravaged by strife, an ancient race of mages crafted the ultimate weapon to destroy their enemies and end all wars. They called it the Aryx Orthain, the Scourge of Worlds. Hidden safely for hundreds of years, the Scourge is now sought by a new swarm of darkness threatening to unleash its secrets. To save the world, three fearless heroes - Regdar, the human warrior, Lidda the rogue halfling and Mialee the elf wizard - must embark on a treacherous quest and choose between honor and evil, between life and death. But the choice is not theirs. It is yours. As the tale unfolds, you are presented with a series of dilemmas and must decide the best course of action to take. The fate of the world rests in your hands. Color/90 mins/Not Rated. Street date: June 10, 2003. ISBN 1-56605-970-4

CD Productions...

announces the release of Brontotherium, a prehistoric rhino that roamed the plains of North America thousands of years ago!

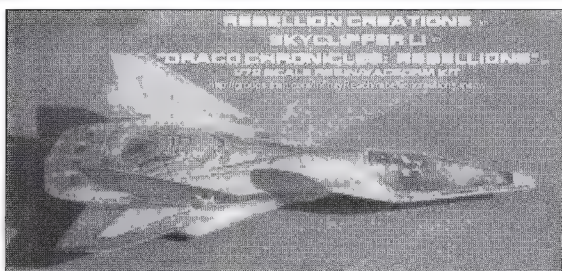
Sculpted by Sean Cooper, this kit is available in very limited numbers. Molded by Alchemy Works, it is being offered it up for \$80.00, plus \$10 shipping.

The piece is about 9 inches long, includes the base shown, and weighs in at almost 4 lbs of resin. Pieces will ship in Mid May. Charlie can accept money orders and credit cards via paypal. Email to order yours today (dunton@sf.pentagram.com)!



Rebellion Creations...

presents Skyclipper Li, 1/72 scale (24" length) vacuform/resin kit, with flightdeck interior/pilot figures. Each kit is \$100.00 plus \$25.00 shipping (for Continental US only). Prices for international/multiple orders, please inquire first. Checks or money orders only; credit cards not currently accepted. 4-6 weeks delivery time (but two weeks is the average). Rebellion Creations, 531 Bedford Rd., Las Vegas, NV 89107, E-mail (rebellion@coam.net) or phone: (702) 878-0390 • Website: <http://groups.msn.com/InfinityReach/rebellioncreations.msnw>





Jayco Hobbies...

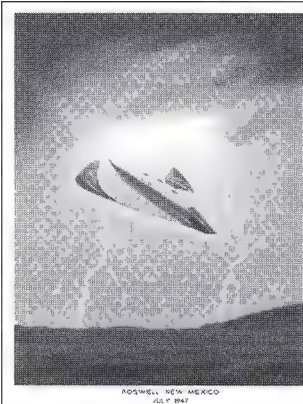
presents the Bride bust by Jayco Hobbies, retailing for \$65. Bust comes in two parts, solid pressure cast resin. Each includes a numbered and signed print included. 1/4 scale 8 1/2" tall sculpted by Mark VanTine. **John Diaz, 3069 Hull Ave, Bronx NY10467 or paypal with jaycotoys@netzero.net**

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is proud to announce this superb lithographic art poster by renowned aviation artist Tony Weddel. 20" x 26" on quality 80-pound matte paper. Please see our website for more information.

We invite webmasters interested in exchanging reciprocal links to contact us for particulars. Reciprocal graphics no larger than 100 pixel wide are encouraged. A large number of visitors are expected to view Mr. Weddel's art poster page at www.prowebfortworth.com/Art/.

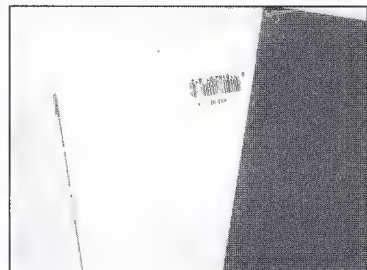
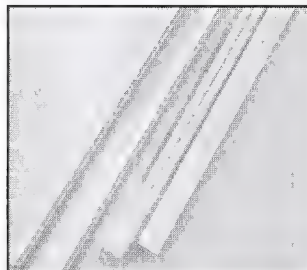
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Midwest Products Co., Inc...

announces Super Styrene. This product is UV resistant, not affected by water, oil or fuel, bends and forms easily, comes in pre-packaged lengths of 13" and includes a large variety of shapes and sizes. There is a complete range of shapes including Round Rods, Triangles, I-Beams, T-Beams, H-Columns, Cross Connectors and many others. Midwest also produces Colored Tubes, created in numerous colors and are as clear as glass. Styrene Sheets are also available in white, clear, colored pvc, pvc foam, clear lexan, mirror gold and silver styrene.

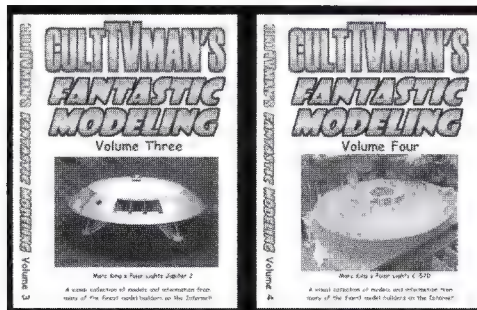
Midwest Products Co., Inc., also produces tools for the hobbyist/crafter as well as Micro-Cut Quality wood, educational products and more. Check them out at: www.midwestproducts.com



CultTVman...

presents new additions to their Fantastic Modeling line! Volumes three and four come to you on VHS or DVD and include Joel Tavera's Classic SF Models: The Proteus, Martian War Machine and Earth vs. The Flying Saucers. Also included is Star Wars studio models video by Mark Fergel and Marc King's Polar Lights Jupiter 2 with a scratchbuilt interior. Total running time is 55 minutes. Cost: \$17.95 plus s/h for DVD and \$15.95 s/h for VHS.

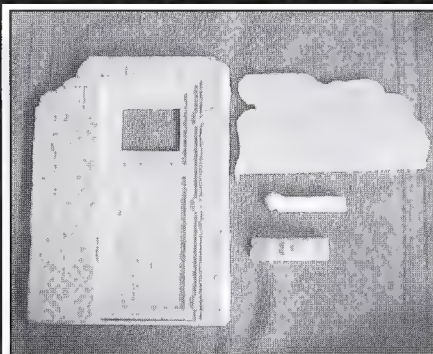
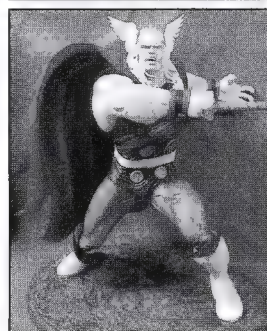
CultTVman's Forbidden Planet diorama from the Lunar Models kit, Joe Brown's Sci-Fi Models Star Wars, Babylon 5 and more! Rob Mattison and Chris Gierke Building the TIE Fighter as seen on The Model Citizen TV show along with Marc King's Polar Lights C-57D step by step construction. Total run time is 75 minutes and costs are the same for this video as above. For more information, head on over to: www.culttvman.com



Koma Designs...

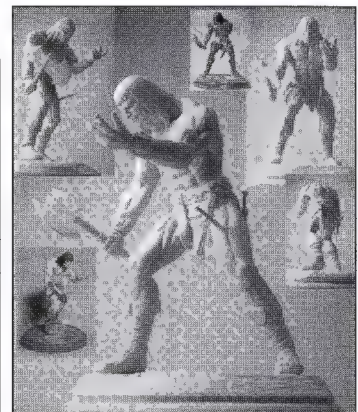
presents a number of new resin kits! On the left top is their Winged Warrior. This Impressive 1/6th scale model kit features a huge 18 inch wing size, Mace, & Base. Price: \$149.99 plus shipping!

On the left bottom is Thunder God, a 1/6th scale model kit with enchanted hammer, and flowing cloth cape. Price: \$129.99 plus shipping/handling. Visit <http://www.amoktime.com/kits.html> for more information on this and other fine kits.



Amok Time...

has a New Barbarian; an 8-piece model kit (about 11 inches). Sculpted by Jason "Spyda" Adams, kit comes with a certificate signed by both Neal and Spyda which can be mounted to the base signed by the artist. Visit <http://www.amoktime.com/kits.html> for more information on this and other fine kits.



Python Kits...

has presents a new base for your old Aurora Phantom of the Opera kit, which turns it into one that more closely resembles the box art! Check it out by getting more information at: <http://www.roughxriders.com/pythonkits/>

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To order any product listed here, please check with your local comic book shop or visit Diamond Select at their Internet site: <http://www.diamondselecttoys.com>



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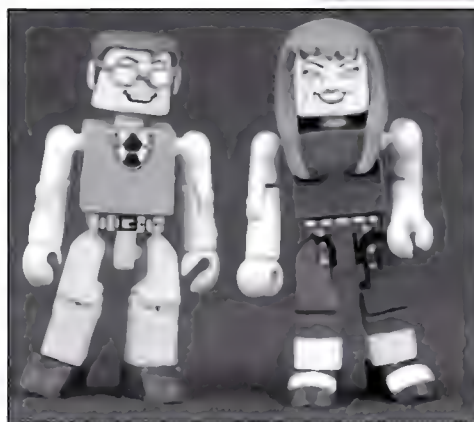
Edward Scissorhands and Kim Statue

Sculpted by Gabriel Marquez, limited to 1990 pieces (the movie was released in 1990). In stores



Wolverine Claws Replica

Sculpted by Industrial Zoo, this replica of Wolverine's forearm features real metal claws. Stands over 2 feet tall and comes in an x-themed acrylic display tube. Limited to 2500 pieces. In store date:



Marvel Mini Mates

2 inches tall with 14 points of articulation. Peter parker & Mary Jane summer convention exclusive. Available at SDCC and Wizard World Chicago



Marvel Milestones Thanos statue

Sculpted by Eli Livingston, the Thanos Statue stands over 14" tall and features interchangeable left hands (grasping and fist), each with "real" jewels on the gauntlet. In stores late



Charles Hroch...

presents some great new aftermarket products for kits you most likely already own! Starting on the left, we've got additional resin figures (and dog!) and an extended resin base, including part of a fallen log, for the Land of the Giants Snake kit.

Don't use that boring rectangular base to spruce up your old Aurora or newly reissued Polar Lights Spider-Man kit! Charles has one that is more befitting our webbed crime fighter.

Lastly (below right), we're highlighting a new base for your GEOMETRIC Wolfman figure, which more accurately depicts a scene from the original movie. For more information, including pricing, contact them at:

thunderboyHI@yahoo.com,
Charles Hroch, 8 Old Road,
Monroe Township, NJ 08831-1279



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Who Ya Gonna Call?!

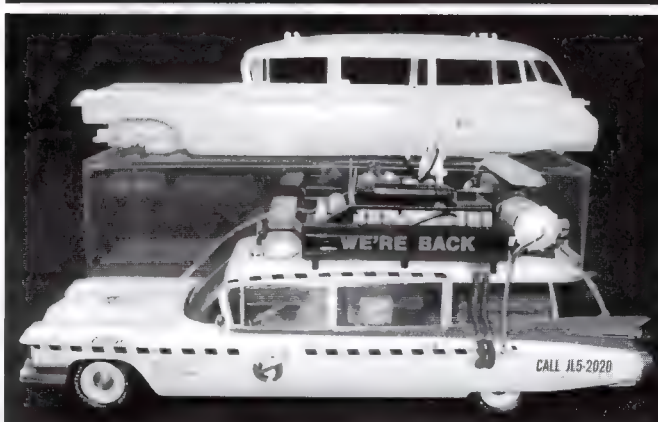
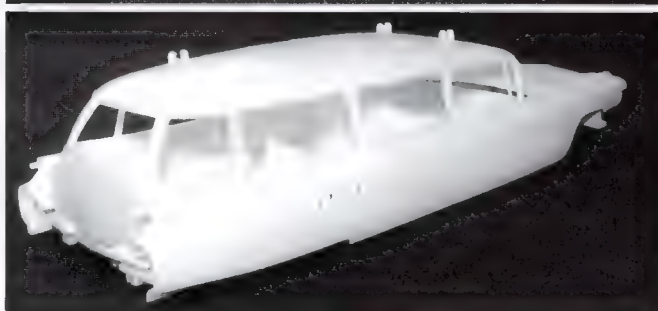
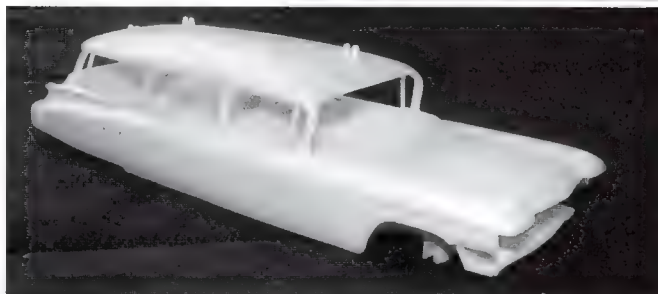
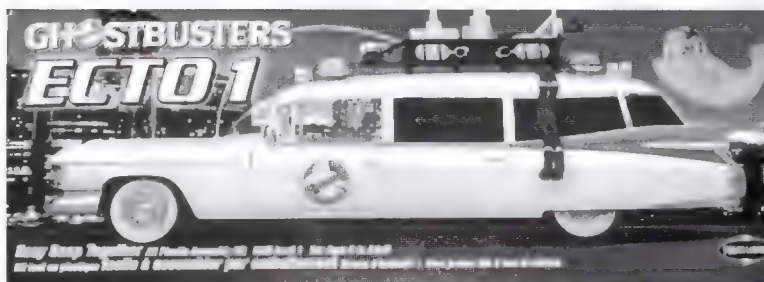
A Review of the Polar Lights® Ghostbusters Ecto-1 Ectomobile, by John Zizolfo

When I first heard Polar Lights (www.polarlights.com) announce that they would be releasing their own kit of the Ectomobile from Ghostbusters, I prayed (and I'm not a very holy person) that they would release a true Ecto-1 version, as opposed to the 1A from the second film. Partly since Ertl had already covered that area, but also because the first film version was what I wished the Ertl kit would have been. Thankfully, my prayers were answered.

The box art is colorful, showing a perspective view on the top cover, with views of the car from all four angles (front, driver's side, rear, passenger's side) around the sides of the box. The bottom features text about the car (all text on the box and instructions are in both English and French), as well as photos of Polar's other recent offerings, the Back To The Future Time Machine and the Jetsons' Space Mobile.

While it is designed as a snap-together kit, you'd never know it by glancing at the parts. Locator tabs are logically placed and well hidden. Mild filing or a steady hobby knife are all that would be needed to trim the tab "locking" edges off to allow you to glue the parts in place for a slightly better fit or position.

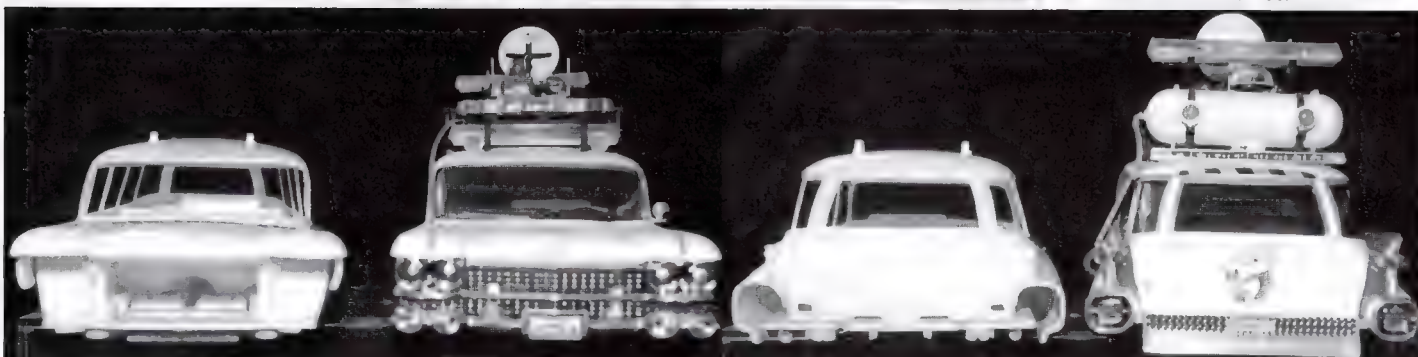
The three main body parts - body, interior and chassis - are together in the box as they would be upon completion. Each sprue of parts comes in its own plastic bag. The stickers of the "No Ghosts" logos and red coloring for the fins are in the bag with the two clear light bar parts. The vehicle window clear pieces are in a separate bag. Also included are two metal wheel axles and four screws for attaching the

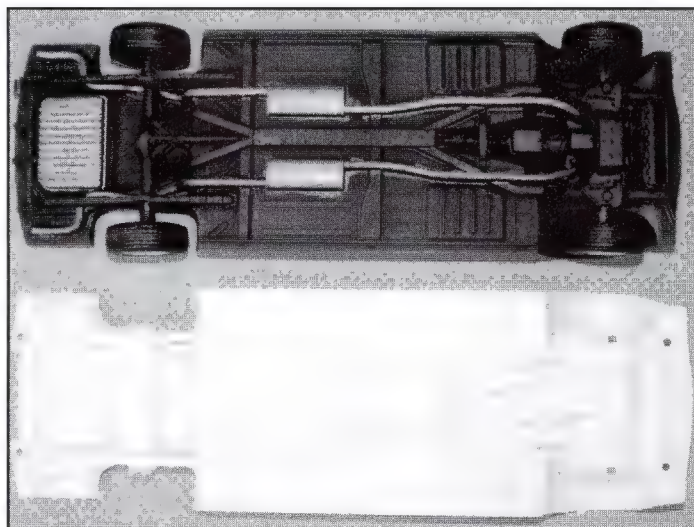
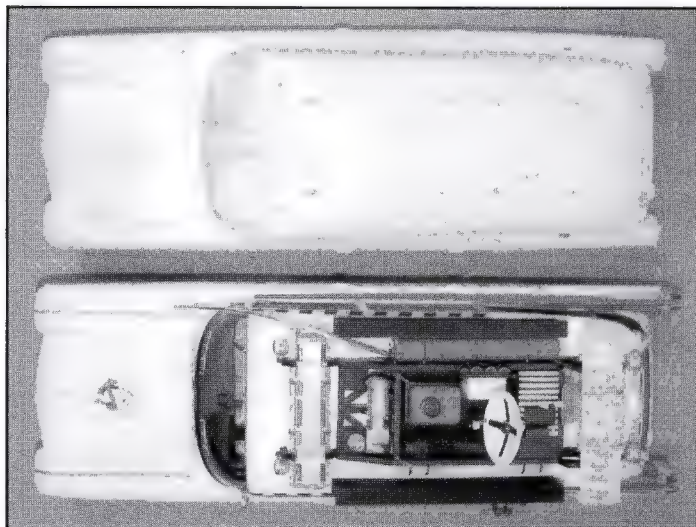


chassis to the body. The instruction sheet is double sided, one language per side.

Comparisons here are with a completed Ertl Ecto 1A. While the cars do differ somewhat, there are enough similarities to make a fair amount of comparisons.

The main bodies of the two cars are exactly the same length. All other details are similarly matched. Interestingly, the trademark text on the box cover specifically says "CADILLAC, emblems and body designs" are GM trademarks, yet those very emblems don't appear on the body of the PL car. (There are Cadillac emblems on the sticker sheet for the wheel hubs though.) I'm not an expert on automotive modeling, but I'm fairly sure there are photo-etched aftermarket emblems available somewhere. There are some very minor differences between the cars, like the lack of a gas cap on the PL version, and an extra hole on the driver side rear of the Ertl version for a hose that leads to roof hardware, but that's not a problem with the PL version as the hose in question exists only on the 1A version of the real car.





Chassis pieces are similarly identical, with only the most minor details like shock absorber mounting points missing from the front A frames on the PL version. Forgivable, considering the entire chassis is one piece, as no engine or other chassis parts are included on either car.

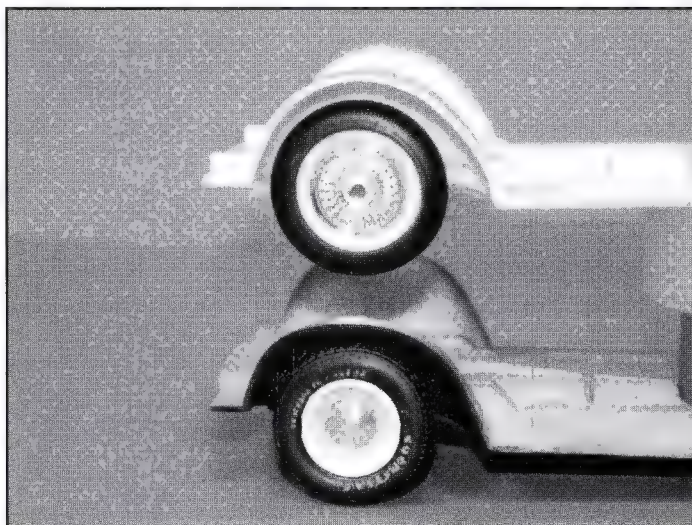
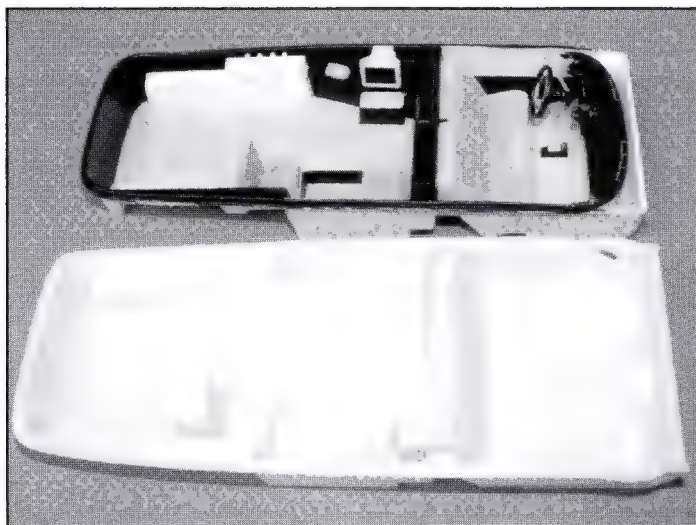
Smaller parts are similarly researched for accuracy. The differences in the wheel covers are accurate, as the wheel dressings did change from one vehicle to the other. The PL version includes standard Cadillac hub caps, while the Ertl 1A has the white painted rims and bowl wheel covers. The front grilles also are "differently accurate" as the car had the extra yellow grill lights added for the second film. However, PL chose to mold the existing lights into the chrome part, whereas Ertl included them as separate clear pieces. The rear bumper received similar treatment with PL molding it as one solid chrome piece that will require painting the taillight sections red, while Ertl included clear red taillight pieces. (Note: The taillights as painted on the PL box cover buildup are backwards. The center section should be clear with four red sections surrounding it.) The rear bumper center piece is very different between the two cars but again, accurate to the changes in the real cars.

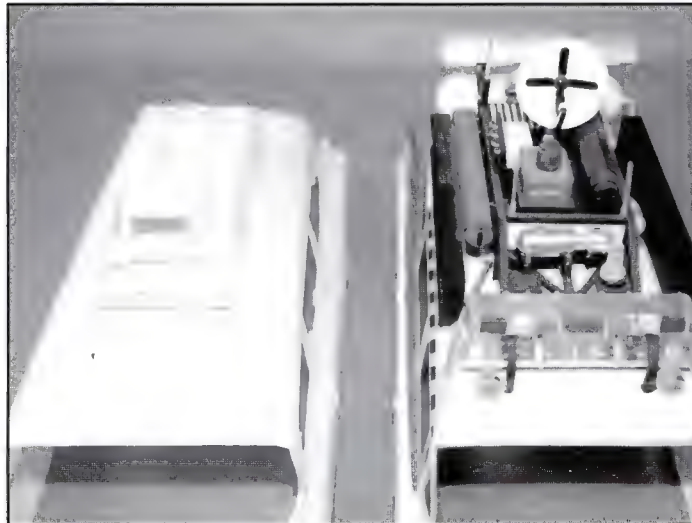
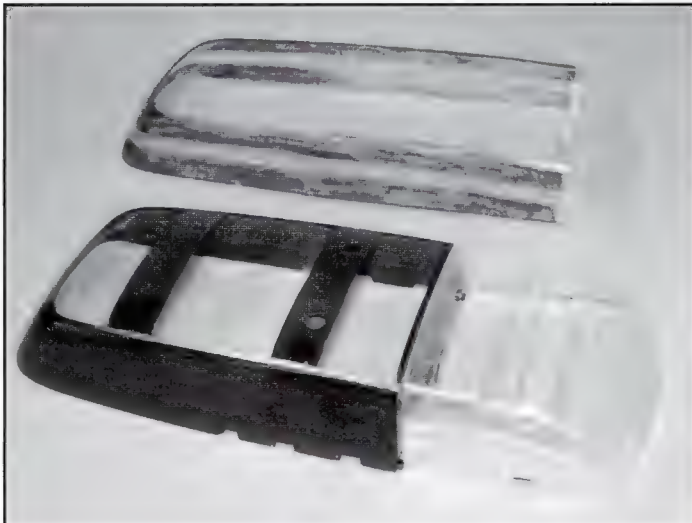
Inside and above the Ectomobile

The windows and interior are where the two kits start to differ considerably. Ertl provided a single clear window piece for the 1A, leaving the modeler to black-tint the necessary sections

themselves. Polar molded their window in two sections, clear for the windshield and front door windows, smoked clear for the remainder of the car. Ertl gets the nod here for accuracy, as the tinting on the real car's windows was done in two stripes, upper and lower third of the windows tinted with the center third clear. Polar chose a different style of window tint, not totally accurate, but still logical in appearance. The smoked clear piece in the PL version also has a partition window on it similar to the ones found on limousines, preventing you from seeing into the rear of the car through the front window. This can be either a blessing or a curse as you'll soon see.

The one obvious difference between the interiors of the two kits is the lack of a computer terminal in the PL version. The 1A kit interior also has extra detailing on the consoles to the left of the computer terminal, whereas the PL version is a little simpler. While these differences appear accurate, there are very few interior shots of the vehicles. ECTO-135 (<http://back16.tripod.com/ECTO-135.htm>) has an archive of photos of both cars, but is comprised largely of screen captures from the DVDs. The Ghostbusters Prop Archive (www.gbprops.com) has a section of photos of the interior and exterior of the both the original and the 1A car. Many of the shots are close-ups, which helps in terms of detailing, but makes it harder to find your orientation in determining the layout of the equipment within the vehicle. Much of the interior hardware is also somewhat non-descript, consisting of simple component boxes with lights, switches and markings of all manor, with the occasional cable or hose pro-





truding from it.

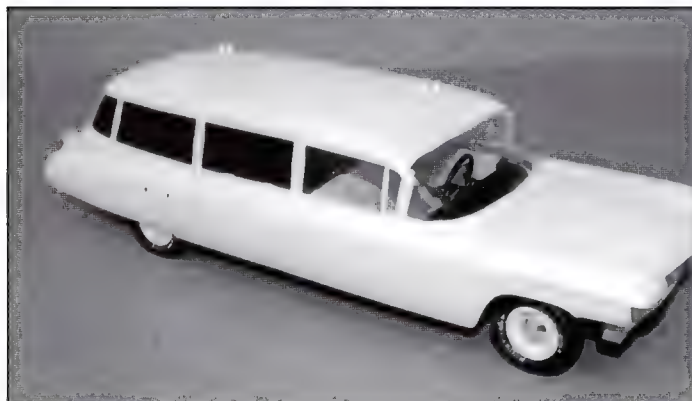
In any case, due to the smoked windows, any more than a clean paint job in the rear area would be a wasted effort. However, if you plan on opening the rear door to the car or removing the "partition" window section, you'll want to detail up the rear interior heavily with bits from the spare parts box, as well as scratchbuilding some "known" ghostbusting gear like proton packs and traps.

The other large difference is the roof hardware. Many people believe that the rack sides should be open, the rack being simply a frame. Close-up photos at the Ghostbusters Prop Archive clearly show white painted wood planks filling in the sides of the rack, making it more of a box. When viewed in that light, both hardware boxes are more accurate than they appear at a glance. While it would have been better for Polar to mold the sides, bottom and contents as separate pieces rather than a single molded part, Ertl is guilty of a similar tactic, so it's hard to fault PL for their choice to do the same. Once all the other hardware is in place, it will be difficult to see much of the original rack anyway.

Lastly, for test purposes, I did a little "mixing and matching." I assembled the PL body and windows with my completed Ertl interior and chassis. The parts fit together as if they were made for each other. If you have an unbuilt 1A (or a built one you want to disassemble and sacrifice) you could combine parts from both kits to compensate for the slightly sparser detailing of the PL version's interior, as mentioned earlier.

The kit's only other shortcoming is PL's inclusion of stickers instead of waterslide decals. They are, however, printed and pre-cut such that there is no clear carrier to trim away, so in the end they may not be that bad. I will be painting the red sections though, as opposed to using the red stickers for the prominent '59 Caddy fins.

Overall, the kit is very well executed and engineered. The few shortcomings in detail are of minimal consequence. I expect this kit to build up into an impressive replica of the original Ectomobile. If you missed picking up the Ertl 1A version or simply aren't a fan of its busier roof hardware and markings, the PL version is just as competently executed. At \$12.00 (I paid \$11.59 for mine, plus tax), it's well within most modelers' budgets. At that price, I won't mind having to purchase aftermarket Cadillac emblems or scratchbuilding the computer terminal.



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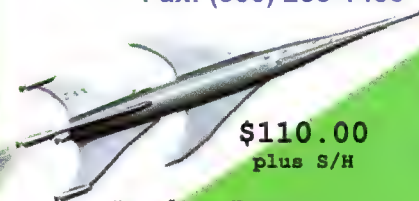
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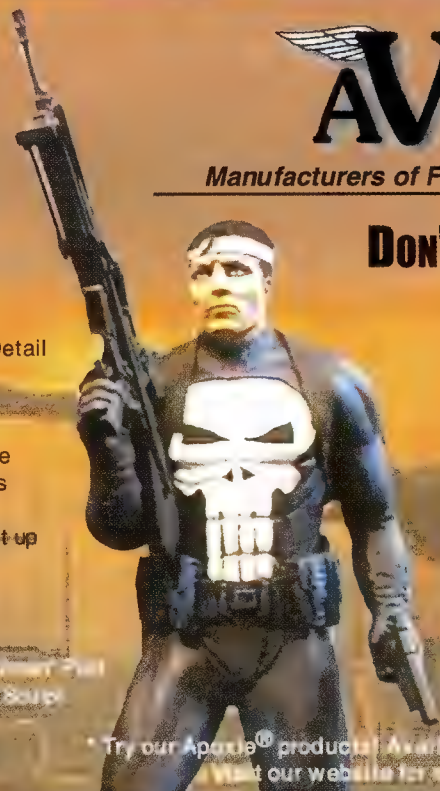
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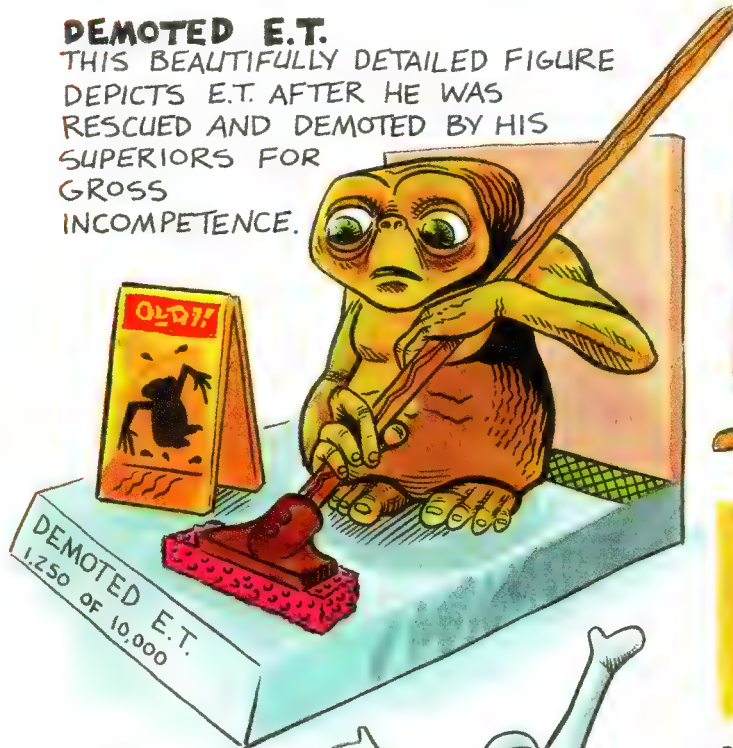
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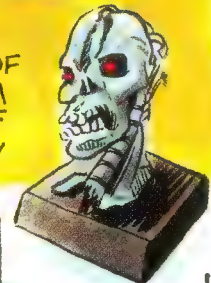
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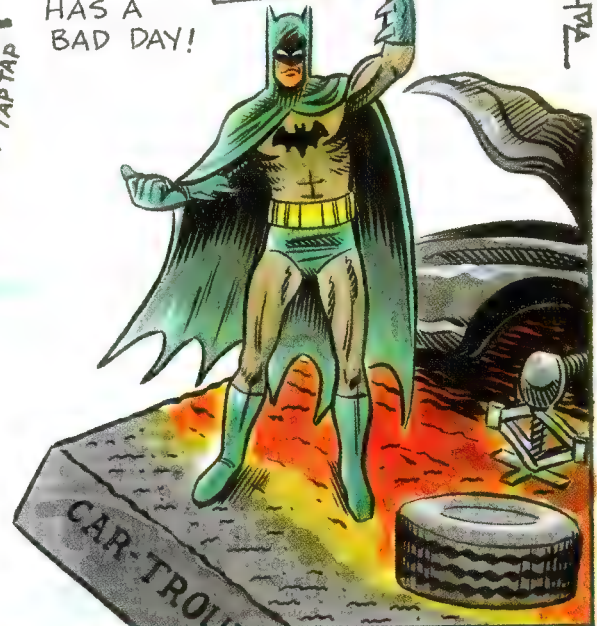
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GETTING AWAY!



CLEAN-SHAVE CHWABACCA

SO THAT'S WHAT HE REALLY LOOKS LIKE!

A Harry Situation!

- A "No Airbrush Zone" Article -

Hello, gang! I have been painting figure kits for about nine years, and some say I do it the hard way: It seems I am one of those poor souls who does not possess an airbrush. Because of this, I paint everything by hand, using lots of transparent washes to gradually build up color. I feel that hand painting brings you a little closer and makes you more intimately familiar with your subject. Or it could be I'm just too lazy to go buy an airbrush. Regardless, my trusty brushes are always at my side. I've also come to depend on my little foam rubber sponges (similar to makeup sponges). I purchase foam rubber at a fabric store, and cut it into little squares and triangles to use. I always have a pile of them next to me as I paint, as they are great for blending colors, smoothing out brushstrokes, all kinds of painty things. For this article, I will try my best to explain some of my painting techniques.

One of the most unique movie monsters to grace the silver screen was Harry, from the film, "Harry and the Hendersons". The combination of expressive makeup and cable-controlled animatronics used on Harry was a breakthrough in the special effects field (back in the pre-CGI days) and, with this bust, artist Asao Goto has captured the look of the original Rick Baker design perfectly. This piece is extremely well sculpted, from the handling of the fur to the excellent facial details and texturing. I especially like that the eyes are somewhat sunken in, as was the case with the original makeup. I feel that the eyes were Harry's best features, and they have been perfectly captured here in resin. This bust was originally released through Creature Features a few years ago, but is long out of production. However, these techniques can be applied to many other types of subjects. After removing a minimal mold line and filling a few air bubbles, Harry was ready for some paint.

After applying a few coats of Krylon sandable white primer and allowing it to thoroughly dry, I basecoated the face, chest and ears with a mixture of Delta

Ceramcoat "Bambi Brown" and "Dune's Beige" (pic 2). I pretty much use the Delta Ceramcoat paints exclusively, as they are cheap, readily available, and did I mention they're cheap? I applied this basecoat beyond the hairline all the way around. Later, once the fur is painted, this will play a part in achieving the illusion of the fur "thinning" as it reaches the exposed skin portions.

Now, for some highlights. Normally, here is where I would start drybrushing, but personally, I find myself drybrushing less and less these days. To me, the results end up too "frosty" looking. Over time, I sort of accidentally developed a method for achieving more subtle highlights, a method that can best be described as wet drybrushing. It's sort of like a wash, because you keep the brush bristles somewhat wet and are applying a thin coat of paint, except you apply the paint as if you were drybrushing, and you're only painting the raised areas. Confused? It's easy: I take a nice new brush with nice flat bristles, dip it in water and wipe off most of the excess. I want the bristles damp, but not sopping wet - if they're too wet, the bristles tend to spread apart and this will affect how the paint is applied. I then dip the tip of the brush into my paint, wipe most of that off also (not quite as much as you would if you were dry drybrushing), and lightly drag the brush across the surface to be painted. The paint will not only cover the high points of an area (like drybrushing), but since it is wet it also leaves a thin coat of paint over the rest of the area as well. I then take a small foam rubber sponge and dab at the paint to further blend it into the basecoat. To me, this wet drybrushing procedure gives a much more subtle appearance than straight drybrushing. This process can be repeated with progressively lighter colors, or even multiple coats of the same color to increase the intensity of



with Phil Sera



the highlights - just be sure to let each coat dry before applying the next. This wet drybrushing thing evolved from a method where I would paint each individual area that I wanted to be lighter with a very thin coat of paint (for example: each of Harry's



forehead ridges would be highlighted one at a time), which I would then blend into the surrounding basecoat. This can still be done, but the light drybrushing action helps to make the raised areas stand out, as normal drybrushing would, without looking too harsh, as drybrushing sometimes can. It also helps to keep the paint from pooling into any crevices or shadowed areas. I've wet drybrushed Harry's brow, forehead ridges, nose, and upper lip thingy (pic 3, which shows the left half of Harry's face with the highlights) using only multiple coats of Delta "Dune's Beige". At this point, I gave Harry a few coats of Testor's Dullcoat and allowed it to dry.

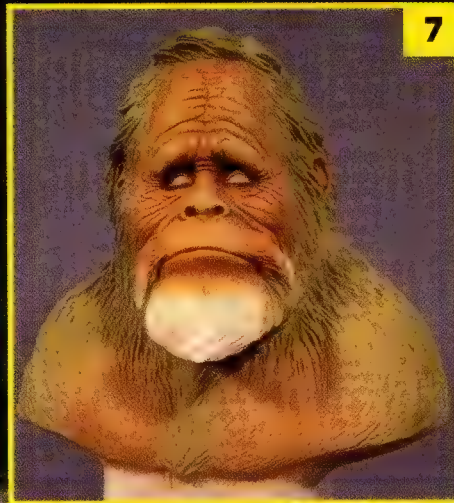
Next, I started my shading. I washed a little "Bambi Brown" into all the recesses and wrinkles, including the eye areas, the corners of the mouth, under the cheekbones, and the ears. Using one of my trusty sponges, I dabbed and wiped away the excess paint. These sponges are great for this; they really help eliminate that dried edge that sometimes occurs when doing washes with acrylics. The only downside is that they sometimes leave streaks, but that's easily taken care of with a few dabs while the paint is still wet. I also washed a little Delta "Gypsy Rose" under the eyes, onto the cheekbones, lips, and on the forehead. This helps to give the face a little more life (pic 4). I then mixed Delta "Bambi Brown" with some Delta "Burnt Umber" to create a darker color, and again applied this wash to the areas in need of deeper shading. I concentrated on the eyes, nostrils, inner ears, and the deepest part of the cheekbone hollows. At this point, I also based the eyes with a little Delta "Ivory" to get a better idea of the contrast between them and the skin tones (pic 5 and pic 6). After looking at Harry a little closer, I decided that the subtle rose color I applied earlier has been all

but obliterated by the dark washes, so I went back and added a little more. Another spritzing of DullCote was then applied, and that just about wrapped up the painting of the face.

I based the fur in Delta "Mudstone", a warm gray color (pic 7). This is one of my favorite Delta colors to use as a basecoat, as it works well as a cool color when used with various grays, or it can be pulled towards a warmer shade when used with browns. I also washed some of this color over the flesh-colored chest area as well. Next, instead of blobbing on a solid layer of fur color at the places where the fur reaches the skin, I dry brushed "Mudstone" onto the sculpted hairs, allowing some of the skin colors to show through between them. I then applied a thin wash of the fur color in these areas to further aid in the transition of skin to fur (pic 8). At this point, I basecoated the beard and moustache with a lightened mixture of "Mudstone" and Delta "White", and then used the same drybrushing techniques on these areas with this lighter color to achieve the look of the fur thinning as it reaches the skin.

To give Harry's fur the aforementioned brownish hue, I gave the entire fur area a wash of Delta "Toffee Brown", and wiped away the excess with my handy dandy sponges. If you apply this wash before sealing the original basecoat, it will have the effect of staining the original color, instead of just lying on top of it. Once that was dry, I started in with some good old-fashioned drybrushing, using progressively lighter shades of the "Mudstone" color mixed with "White" on the fur to help bring out the detail (pic 9 and pic 10). Next came another coat of sealer.

Once the Dullcoat was dry, I then gave the chest and fur areas another darker wash, this time with "Burnt Umber". I first did an all-over wash, and then spot-washed





more "Burnt Umber" in the shadowed areas of the fur, under the neck, and down the part on the spine (pic 11 and pic 12). I went back and forth a little bit with more drybrushing and more "Burnt Umber" washes, until I was satisfied with the way it looked.

Next, I drybrushed the beard and moustache with "White", and then shaded them both with a wash of "Mudstone", concentrating it more near the corners of the mouth under the moustache. I washed a wee bit of Delta "Red Iron Oxide" into the corners of the eyes, before I blocked in the irises with Delta "Black" (pic 13). I then painted the rest of each iris with Delta "Liberty Blue", being careful to leave a small black ring around the edges. Then, I mixed a bit of the "Liberty Blue" with "White" and ever so gently brushed some in the center of the eye to create a highlight. A black dot in the center, and POW! - the eyes come alive! (pic 14 and pic 15).

Harry was looking a little washed out, so I mixed up a wash of "Burnt Umber" and "Black" and used this to further deepen all the shadowed areas of the fur (pic 16), as well as under the neck (pic 17).

The base was based (no pun intended) in "Burnt Umber", then various browns and yellows were randomly washed on and drybrushed, finally ending with a wash of "Black". The stone portion on the very bottom was based in Delta "Cadet Gray", then washed with Delta "Timberline Green", Delta "Charcoal Gray", and finally "Black". As a final touch, I mixed a little bit of water-based wood stain with a few drops of "Black" paint, and washed this over the entire base. This really gets in all the cracks and crevices of the base, and gets them good and dark. The whole kit was then given a few coats of Testor's DullCote, and allowed to thoroughly dry.

17



18



19



To give Harry's face a bit of a sheen, I misted on some Krylon Satin finish wood varnish from a spray can. I sort of loosely masked off the rest of the kit with some strategically placed towels prior to spraying. This gave the skin just a hint of shine. The final touch was to brush some Delta Clear Gloss on the eyes.

This kit is quite impressive, and was a joy to paint. (pics 18 through 21). I've been using various forms of this wet drybrushing technique for some time now, and I really prefer it to regular drybrushing. For those of us without an airbrush, this technique works great on everything from skin tones to clothing. It's also easily adaptable to suit an individual's painting style, so give it a test drive, and see where it takes ya!



20



21



Shelf



with Fred DeRuvo

FOCUSING ON: Book Reviews

I simply cannot get enough information on creating realistic-looking landscapes! There just doesn't seem to be enough out there that satiates my appetite. Because of that, I'll usually snap up the next volume of material that is dedicated to that end of the modeling spectrum.

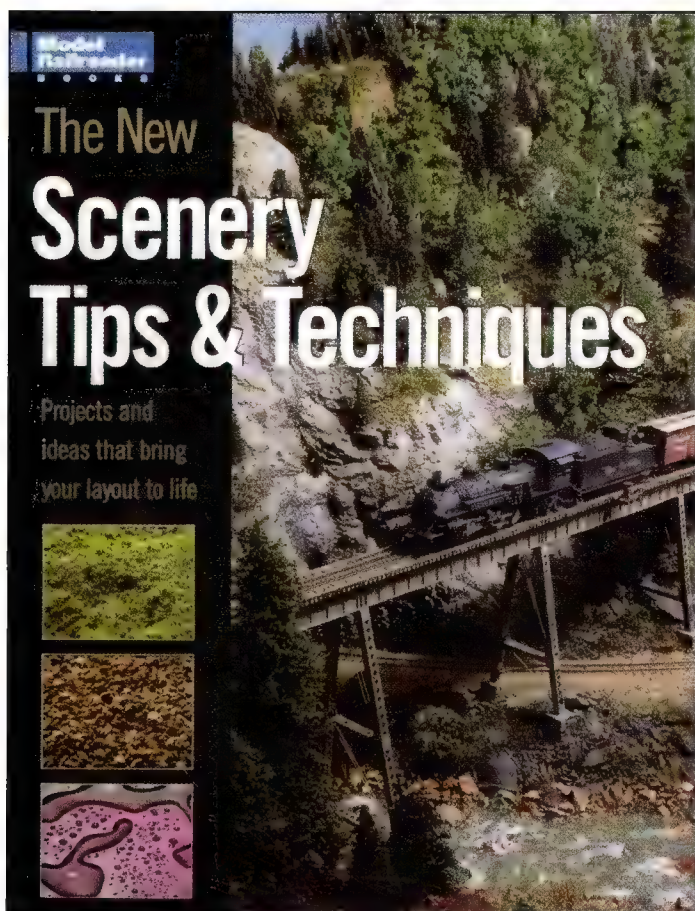
Scenery Tips & Techniques

This latest effort from Kalmbach Books is not completely new, since at least some of it builds upon previously released material. In fact, much of it has already been published in previous issues of *Model Railroading*, Kalmbach's oldest publication. This, in and of itself, might indicate to the casual observer that there are not a whole lot of new techniques under the sun, but maybe just new ways of utilizing those same techniques.

Books like this help keep things alive and passed along. This book replaces the previous version (cover shown above near our friendly painter) because the old one is no longer available. This new book, while including older material, is completely updated with new techniques as well.

As the title suggests, *Scenery Tips & Techniques* is designed to provide you with "Projects and ideas that will bring your layout to life!" Now, when the editors use the word, "layout," they're not referring to graphic design. They're obviously referring to trains and that which is commonly referred to as a "layout," meaning track, surrounding area, background, etc. All of this together makes up the train hobbyist's layout.

What I don't want you to do is become turned



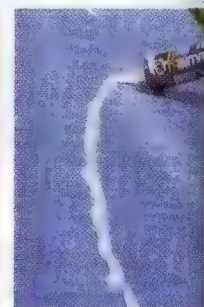
Surf 'n' sand step-by-step



1. I used a Stanley Surform to contour the beach sand area, purposely leaving a rough surface on the sand. When I was happy with the shape, or went tan latex house paint for the beach and dark blue for the ocean. I wasn't too choosy about the blue as I was shooting outdoors and counted on the blue sky to help give color, just as it does to the real ocean.



2. I highlighted the rough surface of the sand by airbrushing Floquil Earth at a low angle. Woodland Scenics fine brown ground foam worked perfectly to represent dead seaweed washed up on the beach. This important detail adds life to the beach by marking the high-tide waterline.



3. The surf was fun and easy to create. I squeezed clear caulk in a series of arches along the beach to model the crests of breaking waves. A good high-angle picture of the ocean or looking at the real thing will help get this right.



4. Behind the crest of a breaking wave is a trail of foamy water, made by



5. To create the effect of the heavier surf farther from shore, I made the



6. To hide the area where the beach meets the blue water, I used white

off by the use of that phrase "layout" and, if truth be told, Kalmbach might wish to begin broadening the scope of their terminology so that more modelers feel included. If not, I'll keep pointing it out to you, don't you worry.

There are five essential categories in this 104-page book. They are:

- o Groundcover
- o Trees
- o Water
- o Backdrops
- o Tips & Techniques

Each section is further divided into other chapters, replete with plenty of photos (many of them in full color) that provide us with good reference and a clear understanding of what the author is talking about.

Things like modeling a winter scene is discussed, adding weeds to your layout (oooh, there's that word again!), even modeling a rainscape is included along with other topics related to Groundcover.

What thoroughly interests me is the ability that some train hobbyists have to create and render very realistic scenery for their displays. Military modelers have the same ability. Interestingly, many of these folks are older than the average figure modeler of today and they have been doing this stuff for years. Much of this is new to us and very beneficial because nearly all of what I read about in this book is easily transferable to the figure and Sci-Fi end of things. It would be a shame not to add this book to your collection.

Among other things, I was impressed to read the section dealing with modeling surf and sand! I'm looking forward to using those very same techniques on an upcoming layout...er, diorama one day!

For those not into doing a whole lot of reading, Kalmbach has also released a video, which is full color and has a runtime of 60 minutes. Cost for the video is \$29.95 plus s/h.

To get your book or your video or both, you can contact the folks at Kalmbach at: **Kalmbach Publishing Co., 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187-1612, Tel: 800-533-6644, Monday through Friday, 8:30 a.m. - 5:00 p.m. CST. Outside the U.S. and Canada: 262-796-8777 ext. 421.**

These products can also be order through Modeler's Resource as well. See our ad this issue.

Ed "Big Daddy" Roth: His Life, Times, Cars and Art

Our next book that we're going to look at is from the good folks CarTech® Auto Books and Manuals. Is there anyone alive today who was living in the 60s or 70s, built models or worked on cars and had

• Continued Next Page •

22 Lily pads, cattails, and pond scum

Techniques for modeling freshwater pond details

BY GERRY LEONE
PHOTOS BY THE AUTHOR

Even if you're not modeling my home state, the Land of 10,000 Lakes, your layout may have a low-lands area that could use a small lake, pond, or bog. These shallow, quiet bodies of fresh water usually contain cattails, lily pads, and pond scum. Here are a few simple techniques for modeling those details.

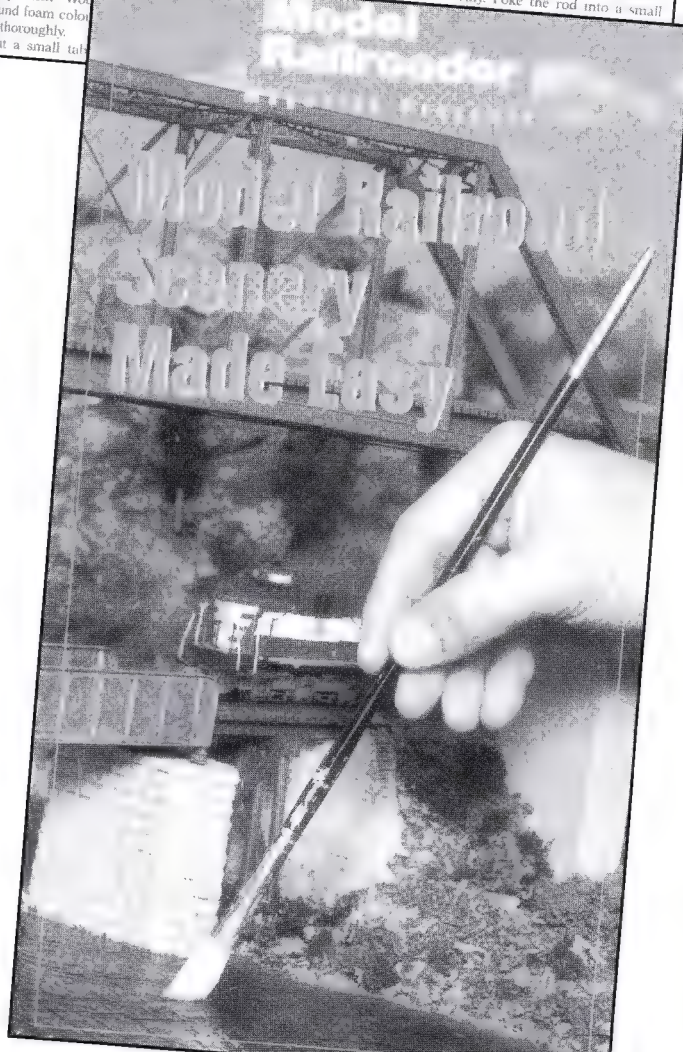
Two shakes of a cat's tail
Cattails are common perennial herbs that grow anywhere from 5 to 9 feet high. Modeling cattails takes several steps, but the process lends itself to making dozens at a time.

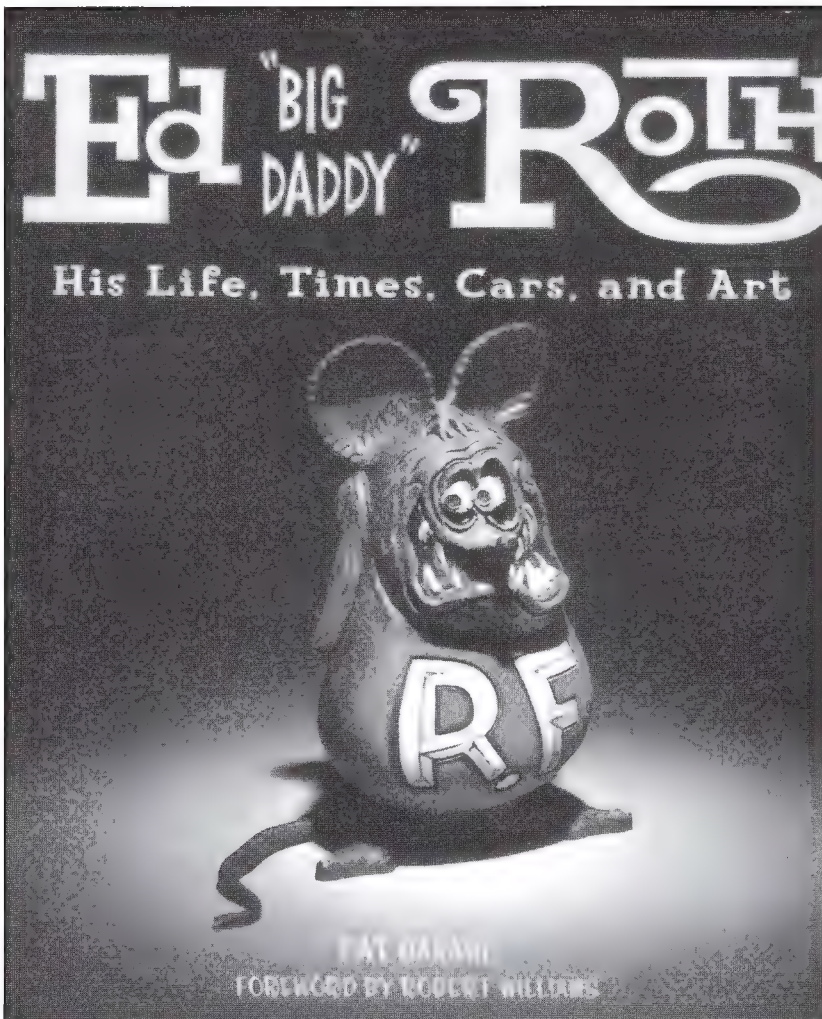
In HO, use Plastruct .010" plastic rod cut into approximately 1" lengths for the main stalks. To color the rods, hold them with tweezers and dunk each into a bottle of Polly Scale 404076 Cray Green—a color nicely with Wood ground foam color. Dry thoroughly. Cut a small tab



inches across, out of a piece of heavy paper. This will be your paintbrush for creating the cattail's velvety brown seed pod. Using the pages of a book to hold the tab above your workbench, put a size painting tab and drag about 6 scale inches of the tip through the polish, creating a blob (see fig. 1). As you drag, roll the rod between your fingers to distribute the polish evenly. Poke the rod into a small

Fig. 1 CATTAILS. Shown in the inset is the prototype—full-grown cattails in summer time. To model the basic stalk, cut a small tab in a piece of paper to paint and polish on Plastruct rod. A book holds the tab in place as you work.





not heard of Roth? This man was truly an icon and became inescapably connected with his moniker, Rat Fink.

The book, Ed "Big Daddy" Roth™, His Life, Times, Cars and Art is written by Pat Ganahl, with a foreword by Robert Williams. Including the Introduction, the book contains 12 sections, followed by an Appendix, with 182 pages in total. Just fewer than 60 pages throughout the book contain color photos. It would have been nice to have more, but considering that many of the original photos were undoubtedly taken in black and white, that certainly couldn't be helped.

Individual chapters include:

- o Long Live Big Daddy! (Introduction)
- o Little Ed Roth
- o Baron, Roth and Kelly
- o Fiberglass Fantastics
- o The Roth Studios
- o Revell and Rat Fink
- o Rotar, Mysterion, Road Agent and the Others
- o Yellow Fang
- o Bikes and Bikers
- o The Hiatus
- o Big Daddy is Back

o Kustom Kulture

From reading this book, you'll understand more of who Big Daddy really was and how he'll be remembered.

Ed was a total huckster and really enjoyed the wild and crazy. We know that, but it's interesting to find out exactly how he got started doing certain things. For instance, to quote from the book, "There was a car club in Maywood called the Drag Wagons and Gary Canning...was a member. Unlike their name, the Drag Wagons staged car shows at local high schools, on football fields," (pg 10). Canning "...eventually became the primary custom car show promoter in the southwestern United States."

A little further, we find out how those wild T-shirts came about as told by Ed Fuller, "The Drag Wagons had a car show either at Bell High School or South Gate High on the football field. The club members had some pretty nice cars. There was a guy named Kearns who had a Model A two-door. Well, the club wanted some shirts made with 'The Drag Wagons' on them. They went to Roth, who already had a pretty good handle on the airbrush work. So he made up the shirts and, to

Far Left
The first Baron & Roth ad ran in the July '58 Car Craft, business card size. This slightly larger one appeared in October '58.

Left
A young, shirtless Ed laying out a paint scheme at the Crazy Painters.

Far Left
Here's a similar Roth shirt for a different local car club.

Right
A young, shirtless Ed laying out a paint scheme at the Crazy Painters.

be different, instead of just putting the Drag Wagons logo (like on the plaque), what he did was a caricature of each member with his car." (pg 11 - 12).

Of course, while I enjoy reading the history of well-known folks, the most interesting chapter I found to be the one that dealt with Roth and Revell. Think of all the kits we would NOT have if not for Ed Roth or for Revell and their desire to bring some of those wacky drawings and actual creations of Roth's to fruition!

Revell's main competition at the time was AMT and their mainstay as far as kits went was the 3-in-1. This was in the late 50s/early 60s. Jim Keeler, who worked for Revell in their R & D department, presented his proposal to the owners and board. He indicated that he felt moving in a direction other than what AMT was doing was the way for them to go. He

wanted to do "...custom, competition and street machines..." It was during this presentation that Anson Isaakson stood up and asked to hear more about "this Roth guy." Jim began telling those present about Roth and even showed them some pictures Ed had done, including a shirt with Jim on a bike. Everyone got really excited about the prospects for doing some of Ed's cars like the Outlaw. The monsters that Roth created were eventually done by Revell, with the idea coming from Hawk - later acquired by Testors. Royle Glaser saw the Bill Campbell Weirdos designs at that year's National Toy and Hobby Show and thought that it would be great to produce model kits based on Roth's monsters.

The book also delves fairly deeply in the origins of the Rotar, Road Agent, Mysterion and others. Personally, I had never heard of the Rotar and maybe you haven't either. This was a car that was similar to a hydro-foil on wheels. It had propellers built into the rear of the car which would allow it to rise. While it worked, we are told that it was nearly impossible to steer since both fans went the same way! The Rotar was sold to numerous individuals over time and is now in the hands of a



This photo has been seen before but it's pretty cool with Big Ed the real Outlaw and the little tiny model Outlaw

the WILD ONES from ED "BIG DADDY" ROTH

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Build it as a sports-racing car

Tweedy Pie

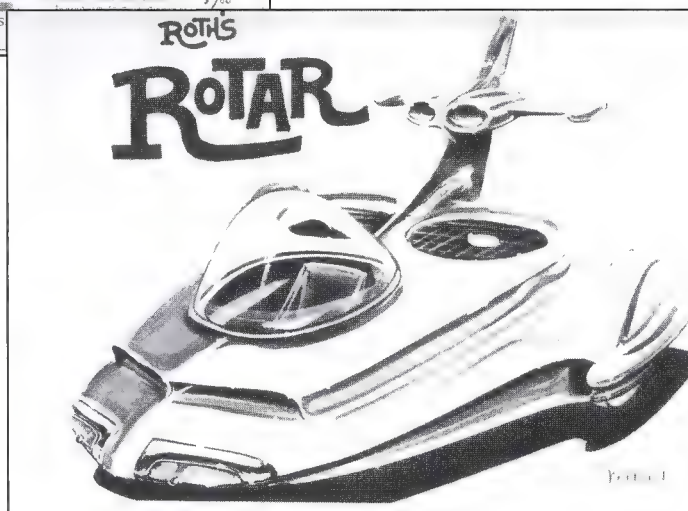
Revell OF COURSE

\$2.00 \$2.00 \$2.00

Above: One of the first ads from Revell featuring Roth models. Right: The Rotar.

man who wishes to remain anonymous.

Well, there is a ton more information on Roth for the reader to peruse and enjoy. If you're a Roth fan or even mildly amused with his achievements, then I'd suggest purchasing a copy for yourself. Get yours from: **CarTech Auto Books & Manuals, 39966 Grand Ave., North Branch, MN 55056 Tel: 651.277.1200 or by calling 800.551.4754 or on the 'Net at: www.carttechbooks.com ISBN 1-884089-68-2**



Hollywood's

Pipeline

From movies to models - what we MAY see in kit form!

with Jim Bertges

There are big things happening in Hollywood. Classic monsters are being revived, comic book heroes and villains are being brought to life and classic Science Fiction and Fantasy tales are being readied for production. Of course there are also sequels, dumb ideas and promises of things that will never be. It's all right here for your entertainment and edification-everything that's coming down the Hollywood pipeline!

Peter Jackson, director of the Lord of the Rings trilogy has set his next project. As soon as Return of the King is released this December, he will start work on another dream project, **King Kong**. Jackson wrote and pitched the great ape story to Universal in 1997, but it never came to pass. Now that he has the incredible feat of very successfully bringing JRR Tolkien's world to the screen, Universal is interested in his version of the Kong tale. Jackson's story is firmly set in the 30s and has all the earmarks of a high adventure. "No film has captivated my imagination more than King Kong. I'm making movies today because I saw this film when I was 9 years old. It has been my sustained dream to reinterpret this classic story for a new age....and I am honored to be a part of its continuing legacy." Jackson said.

The long anticipated second installment of The Mask, tentatively called **Son of the Mask** is getting under way at New Line Cinema. They've hired Jamie Kennedy to step behind the personality-altering mask and into Jim Carrey's shoes. The story of this installment finds Kennedy as a cartoonist who isn't quite ready to become a father, but finds himself raising a baby endowed with the powers of the supernatural mask. This story line is in line with the original comic book story, which followed the mask itself from person to person rather than focusing on one person who constantly uses its powers. Shooting was to begin in the Summer of '03.

Gale Anne Hurd, the producer of the Terminator films and the Abyss, and her production company Valhalla Motion Picture Group have acquired the rights to develop and produced a live action film and an animated TV



series based on the **Mego Micronauts** toys and the Marvel comic that featured the same characters. The recent reissue of the toys played a big part in the company's interest. Barbara Boyle, president of Valhalla said, "It's a Gulliver and the Lilliputians story, with a young man going into an alternate reality."

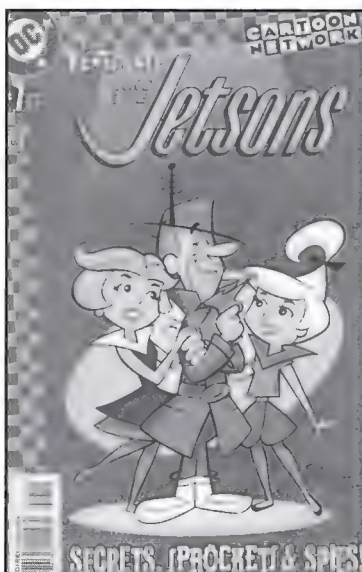
Warner Bros. is negotiating with the director of the Steve Martin comedy hit, Bringing Down the House, Adam Shankman, to direct a live action feature based on the 60s space age cartoon **The Jetsons**.

Denise DiNovi is on board to produce. No start date is set yet, but perhaps the movie is getting the go-ahead because of the success of the Polar Lights Jetson's kit....stranger things have happened.

Two Gene Roddenberry stories, written specifically for children have been optioned by Digital Production Solutions to be made into 3-D animated features or TV shows. First is **Starpoint Academy** about an organization that recruits the brightest and best teens from around the galaxy and trains them to be Astor Rangers serving a cosmic UN and solving problems around the universe. Second is **Char**, about an intergalactic princess robbed of her birthright. She is unaware of her true identity and is raised as a normal on 24th Century Earth.

Stan Lee and his POW! Entertainment have teamed up with Bruce Nash, creator of "Meet My Parents", to create a superhero oriented reality series called **Who Wants to be a Superhero**, which will be along the lines of American Idol. Contestants dressed as their own superhero creations will appear before a panel of actors who portrayed superheroes such as Lynda Carter and Adam West. The best will get a professional superhero "makeover" and be thrown into comic book situations, such as rescuing a damsel in distress and will be judged on their superhero prowess. The show has been picked up by the WB Network for the 2003-04 season, so get your tights ready.

Phoenix Pictures which is headed by Harry Potter producer David Heyman and Mike Medavoy has optioned the feature rights to



Robert A. Heinlein's novel **The Moon Is A Harsh Mistress**. The story concerns an unassuming computer technician who lives in a highly developed lunar city and becomes involved in a rebellion against the Earth government that controls it. The production team wanted a more "human" type of science fiction story and consulted with Heinlein's widow, Virginia shortly before her death in January of 2003. Heyman said, "She wanted to know who was going to do it. She looked at our bios and decided that it seemed like we wouldn't screw it up."

The producer of *Minority Report*, Gerald Molen has acquired the Japanese anime/manga property **Lupin III** for a live action feature. Lupin follows the adventures of a master thief who is the third in his family line. He is a master of disguise and his interests in life lie in the unyielding pursuit of secrets, money and women.

The folks at Disney are planning an ambitious and interesting feature version of **The Wind In the Willows**. Disney previously produced a fully animated version of the story of Mr. Toad and his cronies, but this new version is to be a combination of live-action and CG animation. To helm the project, Disney has come up with an unusual choice, Guillermo del Toro, noted horror director of *Blade II* and *Mimic*.

Dean Devlin, one of the producers behind *Independence Day* has made a deal to produce a feature based on the **Mech Warrior** video games. "Whether I write the script or help with the script or direct, I'm crazy about the material and this is a real passion project for me," he commented. Like his previous effects heavy venture, *8 Legged Freaks*, Devlin plans on putting the majority of the budget into the special effects of *Mech Warrior*. "The type of CG we'd use for this movie, in which warriors battle in giant mechanized suits of armor, would be much easier to create than spiders," he said.

Edward James Olmos will be the new Commander Adama and Mary McDonnell will join him as the president of the future society in the all-new version of **Battlestar Galactica**. The remake of the 70s series is set as a four-hour mini series for the Sci Fi Channel and could possibly be picked up as a series. There is no news on further casting at this time.

Witches rule at Columbia-not one, but two witch projects are being developed at Columbia Pictures. First, **I Married a Witch**, based on the 1942 comedy that starred Frederic March and Veronica Lake has set Danny DeVito as director and is being produced by the Cruise/Wagner production company. There is a chance that Tom Cruise may star. The story involves a witch who was burned at the stake in the 1600s and cursed the family of those who burned her to ensure that the males always married the wrong woman. The witch returns on the eve of the current son's wedding, intending to give him a love potion that will make him fall for her, but she accidentally imbibes the brew instead. The other witch is familiar with TV viewers around the world, Nora Efron has signed on to write and possibly direct



Bewitched. There is the possibility that Nicole Kidman will take the role of Samantha, the nose-twitching suburban witch.

Michael Moorcock's classic fantasy book series, **The Elric Saga**, has been optioned for feature films by Chris and Paul Weitz and their company, Depth of Field. This marks the first time the renowned writer has allowed these tales to be optioned for motion pictures. A total of eleven books fall under the deal including "Elric of Melniboné" and "Stormbringer". The Elric tales focus on a troubled king who is struggling with his own inner demons and his ebony sword that absorbs the souls of those he slays. Moorcock has been holding out on licensing these stories until technology caught up with

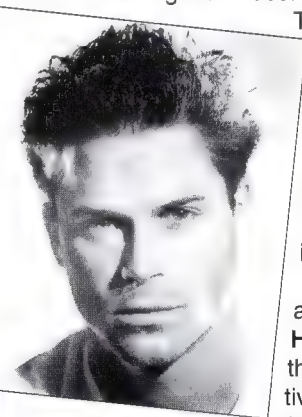
his imagination.

"When there is no more room in Hell, the dead will walk the Earth.....again." Strike Entertainment is preparing to re-make the second installment in George Romero's classic zombie trilogy, **Day of the Dead**. Written by the screenwriter behind the Scooby Doo movie, James Gunn. *Dead* will be directed by commercial director Zack Snyder. The zombies take over a mall epic will benefit from a larger budget and an emphasis on humor just as the original did according to producer Richard Rubinstein.

Dimension Films has hired writer Robert Nelson Jacobs to script Marvel Comics' **Werewolf By Night**. Jacobs is an Oscar nominated screenwriter for *Shipping News* and *Chocolat*. Producer for Marvel, Avi Arad stated, "It is our aim to bring the werewolf genre to mainstream audiences in the same character driven way we have done with our other superhero films. *Werewolf by Night* is at its core a beautiful love story reminiscent of the great Shakespearean tragedies. It needs the meticulous heartfelt crafting that Robert Nelson Jacobs is known for."

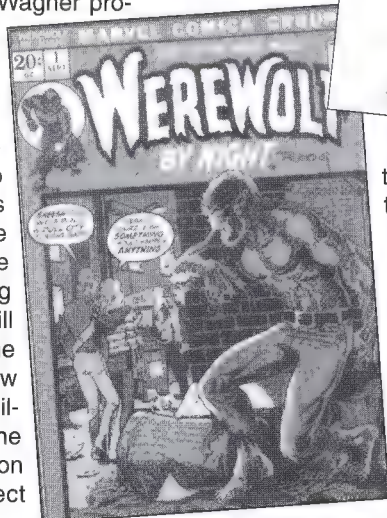
Turner Network Television has signed Rob Lowe to star in a four-hour mini-series remake of Stephen King's **Salem's Lot**. The budget for the series is set at \$15 million and shooting is expected to begin in Australia in April or May. They are still in the process of casting the other main roles.

New Line Cinema has acquired the action adventure tale **Holmes and Watson** that will feature the descendants of the great detective and his companion Dr. Watson as they unravel the mysterious murder of



the young Dr. Jane Watson's best friend. Holmes is to be portrayed as a playboy who is only lured back into the family business by the attractive Dr. Watson. The screenplay is to be written by League of Extraordinary Gentlemen screenwriter James Robinson.

Sam Raimi's Ghost house productions will partner with Columbia Pictures to bring the thriller **30 Days of Night** to the screen. The story takes place in a small Alaskan town inside the Arctic Circle where in deep winter the sun sets for thirty days which makes it an ideal spot for a plague of vampires. The film is based on the comic book series written by Steve Niles who will also develop the screenplay.



Arnold is in the news - Mr. Schwarzenegger has signed with Warner Bros to star in and possibly produce a remake of the Michael Chriton Science Fiction amusement park tale **Westworld** and to reprise his barbaric role as Conan in a film, which is currently being written by John Milius who penned the first Conan installment. In **Westworld** Arnold would take the Yul Brenner role as the old west gunfighter robot and the Conan film would find him teamed with a younger swordsman. Arnold has also signed with Warners to produce the on again, off again **I Am Legend** and is looking to Will Smith to star.

With the first of what is sure to be a veritable onslaught of magic and fantasy related films following *The Fellowship of the Ring* and *Harry Potter*, Warner Bros. has announced that they have hired Kenneth Lonergan to write the adaptation of T. H. White's **The Once and Future King** for the screen. The seven hundred-page tale is the life story of the legendary English king Arthur, the Knights of the Round Table and the wizard Merlin. The book is actually made up of four novels, the first of which, *The Sword in the Stone* served as the basis for the 1963 animated Disney movie. The book also served as the basis for the musical *Camelot*. Lonergan who wrote *Analyze This* and both wrote and directed *You Can Count on Me* is also looking to direct the Arthurian project.

Another huge fantasy project has been optioned by a new company called Walden Media. C.S. Lewis' **The Chronicles of Narnia** series is being developed into a film franchise. The first book in the series **The Lion, The Witch and The Wardrobe** will be first up for production. This first story in the series has been previously filmed for British TV and the series had been in development at Paramount until the rights expired. Several studios are interested in the project.

The Creature swims again! Universal has announced a big screen remake of **The Creature From The Black Lagoon**. The project will be produced by Gary Ross and his Larger Than Life Productions. Ross is known for writing and directing *Pleasantville*. This project is especially exciting for him because his father, Arthur A. Ross, wrote the screenplay for the original *Creature* as well as the second sequel, *The Creature Walks Among Us*. The elder Ross will be on board the new production as a producer. Ross has hired *Terminator 3* writer Tedi Sarafian to script the exploits of the new *Creature*. There is no cast or start date set yet, but when the news surfaces, you'll hear it here.

Universal is also teaming with Dimension films for an all new feature adaptation of the 1972 Martin Cadin novel **Cyborg** which served as the basis for the TV series *The \$6 Million Man*. Universal began developing the feature in 1995 with Kevin Smith writing the script and Smith may still be involved with this new version. Universal also has the movie rights to three other "Cyborg" novels; *Operation Nuke*, *High Crystal* and *Cyborg IV*.

20th Century Fox has acquired the feature film rights to the Anime TV series **Dragonball** or as it's known on our shores



Dragonball Z. The plan seems to be to produce a live action version of the top rated cartoon series. Nothing is firm yet, but we'll keep our eyes and ears open on this one.

Mike Myers has signed on to play the mischievous title creature in the upcoming Imagine Entertainment production of Dr. Seuss' **The Cat In The Hat**. This long in development project was originally slated to star Tim Allen, but a great deal of time has passed since that announcement. This follow up to the very successful *Grinch* film is also slated to be the directorial debut for production designer, Bo Welch who is best known for his work on the *Batman* films. The **Cat** is set to be let out of the bag around Thanksgiving.

A sequel to the zombie video game movie, *Resident Evil* is already being planned. The producers at Constantin Film and Screen Gems have signed director Paul Anderson to write and produce the sequel, which is tentatively titled **Resident Evil: Nemesis**. Anderson was also the director of the first *Mortal Kombat* film and confesses to being a big fan of the *Resident Evil* video game himself.

Sony Pictures Imageworks division which, up until now has specialized in special effects and was nearly sold off by the studio, is being called upon to produce a fully computer animated film. This will be a first for the effects arm, which turned in impressive work on the live action *Stuart Little*. Oh yeah, what's the movie they'll be making? It's the classic Japanese animated character **Astroboy**. The story of the jet powered superhero boy robot is set for release sometime in 2004.

Sony's Columbia arm has called upon director John Singleton to revive the long dormant "**Sinbad**" series. The most recent installment in the Ray Harryhausen series was *The Golden Voyage of Sinbad* in 1974. Singleton wants to do a big budget event film in the vein of *The Mummy* and *Sinbad* fills the bill. Screenwriter Tedi Sarafian says, "We look at *Sinbad* as an eighth century 'Raiders of the Lost Ark' on steroids, and John is charged up to do a big visual effects movie."

It looks like **Forbidden Planet** is on the remake slate once again. Production executive Mike De Luca who had been overseeing the project at New Line has moved over to DreamWorks and is poised to start the project up all over again at his new home. No cast or director have been attached at this

point, but both Frank Darabont and James Cameron have been involved in other proposed remakes of this story. Who knows, this could be the next high profile remake.

Although he was seriously considering taking the lead role in the Marvel Comics adaptation of *Ghost Rider*, Nicholas Cage has opted for another comic book related role instead. Cage will star in **Constantine**, which is based on the DC-Vertigo comic *Hell Blazer*. The film is to be directed by Tarsem who made his feature directing debut with the Jennifer Lopez starrer, *The Cell*.

Back in time - 20th Century



Fox is bringing back Irwin Allen's **Time Tunnel** in an all new, updated version. Irwin Allen's widow, Sheila Allen is listed among the executive producers. The show is to air on Fox. Other Irwin Allen properties are also in the process of being revived for the small screen including **Lost In Space** which is being readied for a two hour TV movie/series pilot, as well as **Voyage to the Bottom of the Sea** and **Land of the Giants**. Producers Kevin Burns and Jon Jashni are planning updates for all these classic Allen properties.

In a case of the merchandise wagging the movie, Universal has bought **Tortured Souls** from Clive Barker and toy maker Todd McFarlane. This will be a movie based on a series of action figures designed by Barker and manufactured by McFarlane. The figures resemble Barker's cenobites from the Hellraiser series. Each of the six figures is accompanied by a chapter in a novella written around it by Barker. The movie story will be based on the stories that come with the figures.

After being stranded in development for nearly ten years **The Green Hornet** has been dropped by Universal, only to be quickly snatched up by Miramax. At one time the movie was rumored to have George Clooney and Jet Li attached as The Hornet and his trusty sidekick Kato, but that was never to occur. Now that the hero is in the hands of a new studio, we'll see how long it takes to get him on the big screen.

As previously reported, action director John Woo and creator Peter Laird are teaming for a big budget, big screen, CGI version of **Teenage Mutant Ninja Turtles**. However, that is only the beginning of the story. Also in the works from Mirage Studios, the owners of the Turtles franchise, are an animated Saturday morning series, a live action/CGI mini series for the Hallmark Channel, numerous video games targeted to a variety of gaming platforms and the feature film. Release dates begin in fall 2002 and culminate in 2004 with the proposed launch of the movie. Prepare for another onslaught of Ninja Turtle merchandise as well.

Universal Pictures and X-Men screenwriter David Hayter are getting ready to adapt Alan Moore's classic graphic novel **Watchmen** for the big screen. This is a project that has been in various stages of development for sixteen years with people like Terry Gilliam attached, but this newest attempt may just be the one to go. The story of **Watchmen** is set in a world very much like our own, except that superheroes are real and act like real people. The dark tale has long been considered one of the best graphic novels ever published.

Another on again, off again project has resurfaced with a new director attached. The big screen adaptation of Ray Bradbury's short story, **A Sound of Thunder**, is back in business with director Peter Hyams at the helm. This one was originally supposed to be directed by Renny Harlin, but he dropped out. Hyams is known for features like **Blue Thunder**, 2010 and **The Relic**.

Even before the second installment of the series hit the big screen, New Line Cinema has hired screenwriter David Goyer to script **Blade 3**. Goyer also scripted the original **Blade** and its sequel and he will direct the third installment of the series. Goyer's

other screenplays include **Dark City**, **The Crow: City of Angels** and the upcoming **Ghost Rider**. **Blade** joins New Line's **Austin Powers** and **Rush Hour** as franchises that will reach at least three installments each.

In yet another attempt to bring a Marvel Comics character to the big screen, Marvel Studios is teaming with Paramount to produce a film based on **Deathlok**. The story centers around a suburban family man who becomes the unwitting subject of technology research that slowly turns him into a living computer. This is somewhat different from the comic version of **Deathlok** in which the main character was a government cyborg assassin with a built in computer. This Marvel movie, the first for Paramount, joins a host of other Marvel characters either in development or production at this time.

Jan DeBont is developing a Science Fiction mini series for the cable network FX. The series called **Eater** is based of a novel by Gregory Benford and involves a black hole hurtling through space toward Earth. De Bont's production company, Blue Tulip is developing a series based on Benford's Galactic Center series of books.

You can't keep a good monster down. Lion's Gate has hired screenwriter Kevin Bernhardt to script **Johnny Frankenstein**, a new twist on the classic tale of a man made monster. In this story Johnny is a lonely misfit who attempts suicide and finds himself reconstructed by a woman scientist who pushes the limits of bioengineering to make him into a super being. Johnny becomes so obsessed with his new body that he will kill to keep adding to it.

Warner Bros. Pictures is negotiating for the rights to Frank Miller's 1992 comic book, **Hard Boiled**, with David Fincher attached to direct. Fincher is the director who brought us **Seven** and **Fight Club** and seems well suited for the dark and grim tale of a killer robot who believes himself to be a tax collector. Warners is pursuing Nicholas Cage to star.

The WB network is journeying over the rainbow to bring an updated version of L. Frank Baum's **Oz** to the small screen. The series will focus on a woman in her twenties who lands in Oz, but is unable to escape and leads a revolt against the Emerald City. The plan is to make the series darker in tone than previous **Oz** outings and to treat Dorothy and her friends as historic figures who inhabited Oz more than sixty years ago.

Demi Moore's company, Moving Pictures has teamed up with Denise Di Novi's production company to secure the rights to Isaac Asimov's short story, **The Ugly Little Boy**, for Warner Bros. The story tells of a Neanderthal child who is transported forty thousand years into the future and with the help of a nurse must elude scientists intent on "studying" him.

Well, that's it for now, but don't think that's all the movie biz has in store for you, no siree, there's plenty more where these came from and we'll have them here next time!



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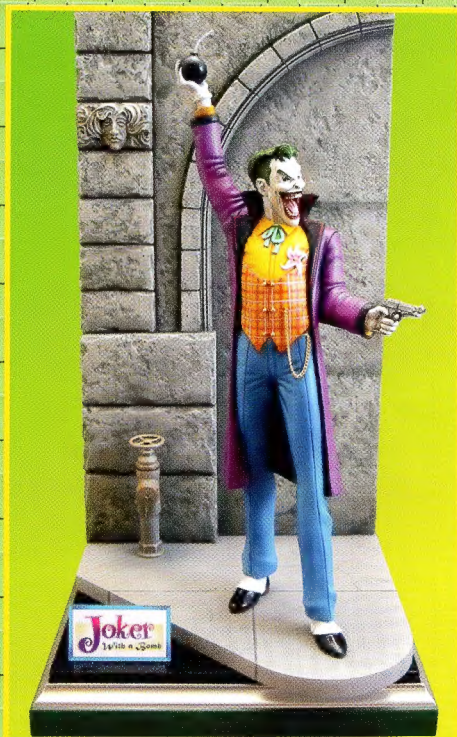
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All this and more (final contents may differ) in Issue #54, shipping the first week of September!

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Jokin' Around

Jim Capone does it up to this new one from N & T Productions!

Piling on the Concrete

Phil Sera joins us and creates a realistic concrete setting for his Alien Pile!

Gamer's Realm

Explore the world of gaming miniatures (painting, news and reviews and show coverage), in our new, semi-regular column!

Dead Men Tell No Tales

Join Mr. Graf as he takes us on a seafarin' voyage where it's pirates a plenty!

Tamiya Con

Tamiya puts on a show every year and we've got pictures of their most recent event that took place in Southern California!

Radio Waves

Another installment of what's new in the Radio Controlled area! Join us as we go monster truckin' with Tamiya and more!

It Conquered the World!

Dave Bengel is back showcasing a new kit based on this "B" movie from the world of resin!

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David is approximately 6" tall.
Goliath is approximately 9" tall.

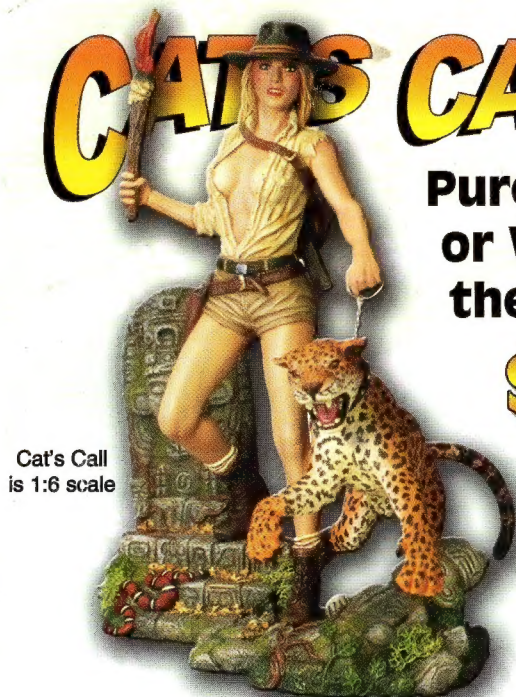
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